

THE ARTS & CITY LIFE

EDMONTON  
EDITION

# Interface

NOVEMBER 1980  
VOLUME 3 NO. 8  
\$1.50



FASHION

The Highest in Fashion is Your Self

MUSIC

We Don't Have to Listen to That Jazz

TRAVEL

East of Asia

11/81 INT PAGE  
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Golden Rocks at Sunset (1885)

13 1/4" - 17"

oil on canvas

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to  
November 14

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Marcel Marois  
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# Alberta's Past Comes To Life!

What a way to celebrate an anniversary — with a television series of specials about the people and events that shaped Alberta. More than historical documents, each program is a warm personal drama rich in anecdote, sentiment and humanity. Join us each Saturday night.

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W.O. Mitchell narrates this superb and sweeping series.

Watch for the programs listed below.

### 1905 – 1921

What were the social and political problems of Alberta when it gained provincial status? This informative program examines these issues with an overview of Edmonton and Calgary.

DON'T MISS IT ON SATURDAY, NOVEMBER 1 at 6:30 p.m.

### 1921 – 1939

The growth of transportation, education and communication networks — the formation of the Social Credit movement — the collapse of the U.F.A. — had major impacts on Albertans in this changing period. The social disruptions of the 1930's "Great Depression" produced many serious consequences, as did dramatic oil and gas developments at Turner Valley, and the gaining of provincial control over natural resources.

DON'T MISS IT ON SATURDAY, NOVEMBER 8 at 6:30 p.m.

### 1939 – 1950

The end of the depression and wartime prosperity meant great changes for Albertans. But for minority groups like the Germans and Japanese, this was a period of hardship and discrimination. Albertans at war, the building of the Alaska Highway and the great oil strike at Leduc are all documented.

DON'T MISS IT ON SATURDAY, NOVEMBER 15 at 6:30 p.m.

### 1950 – 1965

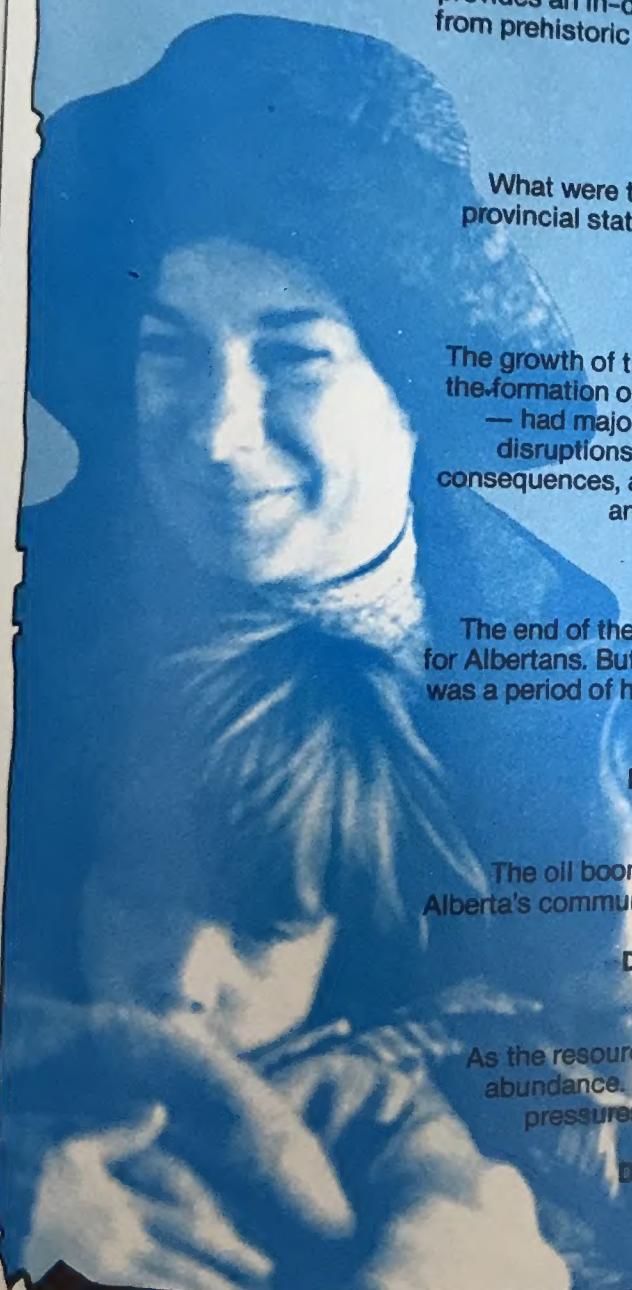
The oil boom of the mid '50's was responsible for the urbanization of Alberta's communities. Highlighted are the Manning years and the growth of the larger centres.

DON'T MISS IT ON SATURDAY, NOVEMBER 22 at 6:30 p.m.

### 1965 – 1980

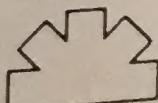
As the resources boom reached its climax, it created new problems of abundance. Alberta's new economic power, increased growth, OPEC pressures and the oil sands developments produced major social and political ramifications.

DON'T MISS IT ON SATURDAY, NOVEMBER 29 at 6:30 p.m.



For a refreshing change from hockey, try Access Prime Specials Saturday nights.

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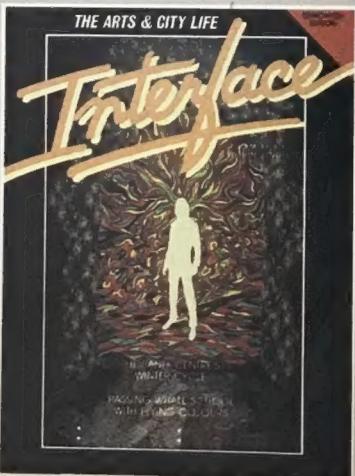
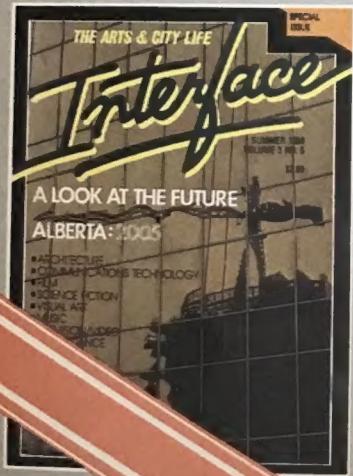
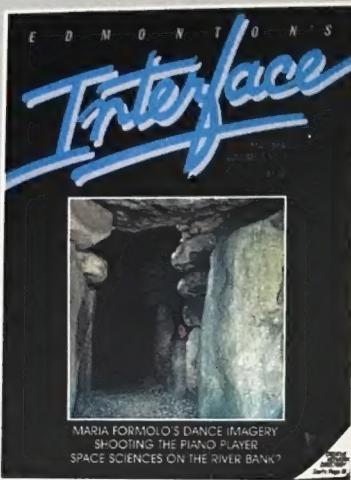
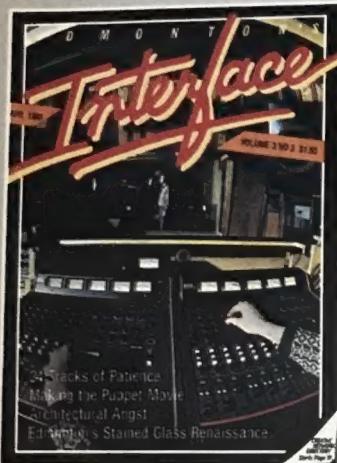
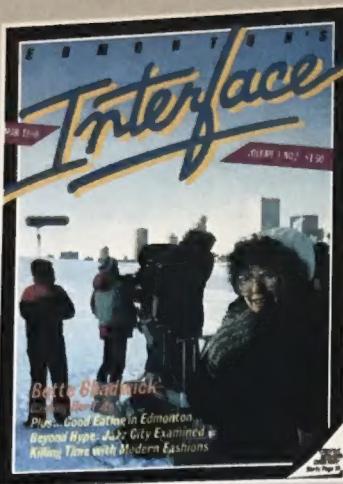


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(Please specify Edmonton or Calgary edition.)

**T**he sweet smell of pine hung in the air, and the coloured lights gleamed softly on the tree. Slowly he dragged the crate into the center of the room. Beside a green bow, a card was taped to the bare wood. "Merry Christmas! Love, Mimi."

"What can it be?" he thought. "I hope it isn't another damn necktie..."

Using the crowbar, he levered off the top, and then rummaged through the billows of excelsior and tissue paper until at last he found the envelope.

Inside was a note that read: "Congratulations! You are the recipient of a One Year Subscription to INTERFACE."

"That Mimi!" he chuckled.  
"She always knows..."

**GIVE A GIFT  
THAT LASTS ALL YEAR**

For the latest  
word on the  
Arts and City Life

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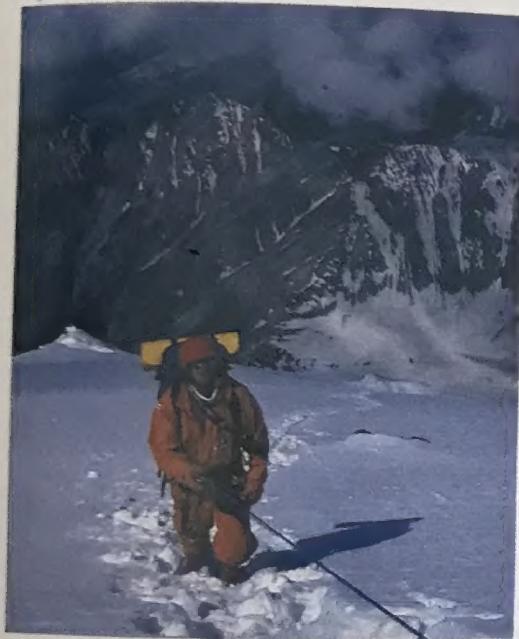
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# Interface

MAGAZINE

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**INTERFACE MAGAZINE** is published 10 times a year by Interface Publishing Ltd. Editorial offices are located at 6427-112 Avenue, Edmonton, Alberta T5W 0N9; telephone (403)479-5931. Copyright 1980. All rights reserved. No material herein can be used without prior written consent of the individual contributor and INTERFACE Magazine.

Published articles do not necessarily reflect the views of INTERFACE.

Advertising rates available upon request. All materials and ad copy are due the 1st of the month preceding the month of publication.

Subscription rate: one year \$10; institutions add \$2; U.S. add \$2; single copies \$1.50.

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Second Class Mail Registration #4581  
ISSN 0225-1450

# Feedback

## Good news should come sooner

INTERFACE is a great asset to the Edmonton arts scene and I thoroughly support your efforts. The only wish is that my copy arrived a little earlier—but perhaps I should volunteer to help you get the mailing out, eh?

Susanne Palmer  
Edmonton

Our date of publication is the 1st of each month, January and July excepted, and we generally have the magazine in the mail by the 28th or 29th of the month before. If there is a delay, we suggest you phone the Postmaster at your local sub-post office to speed up delivery.—Ed.

## Reviewer reviewed

I find the articles written by Mark Schoenberg annoying. He seems to be prejudiced about all theatres in town [Edmonton] except his own. I think his criticism of the Citadel is most unfair.

Mrs. E. De Vos  
Sherwood Park

Although Mr. Schoenberg was indeed co-founder of Theatre 3, he has not been its Artistic Director for the past three years, and his reviews of productions there are sometimes less than flattering.

Elsewhere in this issue, see his review of the Citadel's production of *A Life*; we don't think you'll find it at all unfair.—Ed.

## Spice is nice

Stephen Scobie's reviews are unique, spicy and informative—please keep them up.

Karen Redford  
Fort Saskatchewan

For other thoughts on Scobie's reviews, see *A MATTER OF OPINION* on page 45.—Ed.

## The future? Bah, humbug!

Stay away from that futuristic claptrap that plagued the summer issue (INTERFACE Summer 80)...although Howard Daalith had some interesting things to say...

Bill Johnston  
Edmonton

## About those chirpy comments...

Candas Jane Dorsey's chirpy style of writing the *ART SHORTS* section of your new Calgary edition (INTERFACE Sept. 80) may not be my preference where gallery reviews are concerned, but in most instances she gets her point across with success. However, her opening comment on the *Young Artists of the Prairies* show at the Nickle Arts Museum should be moved upstairs to the admin. office along with the offending Stooshinoff work, or better still, taped to the bathroom wall where it can be with its own kind.

Deborah Godin  
Calgary

While Ms. Dorsey continues to write *ART SHORTS* in Edmonton, those in the Calgary edition are now handled by Elyse Eliot.—Ed.

## Flowers and vinegar

Your two-page spread on *Dandelion Magazine* (INTERFACE Sept. 80) could only have been improved with a two-line plug: *Dandelion* is available for \$5/year or \$3/sample copy from its office at 922 9th Ave SE, Calgary, Alberta T2G 0S2.

Ann Knight  
Dandelion Magazine  
Calgary

## Delicafé delighted

...the favourable review of Kensington's *Delicafé* in the first Calgary edition (INTERFACE Sept. 80)...even though we chose not to advertise in magazines, including INTERFACE, has sold me on your publication.

Good luck to you in Calgary.

Harvey Cohen  
Kensington's Delicafé  
Calgary

## Magazine a great idea but...

INTERFACE started off as a great idea—a look at the arts and life of Edmonton...but within the last few issues, I think I have detected a distinct change of attitude....You are no doubt aiming for the upwardly mobile 20-35 age group—as evidenced by the advertising. This group is so susceptible to whatever happens to be socially fashionable at the time. This fickleness can at times be detected in the magazine, in both the writers and the topics discussed.

As a member of this group and one who makes a living on the arts, I am certainly attracted to INTERFACE; but at the same time the pretentiousness and narcissism of this age group seeps into the magazine and sometimes creates an affected product.

G. Kozdrowski  
Edmonton

## More bouquets

Enjoy your magazine immensely. Who needs the *Journal*??

Kasia Hedinger  
Edmonton

Your magazine continues to be a coffee table showpiece. Colour reproduction, critiques and coverage sparkle with interest and originality.

Marjorie Morgan  
Edmonton

Terrific magazine! The professional layout and wide scope in the arts is very impressive. The change and growth in the last year is unbelievable.

David Garber  
Edmonton

JOEL BOZ SCAGGS CHICAGO  
LO GEORGE BENSON CAROL KING  
JAMES TAYLOR THE BEATLES SANTA  
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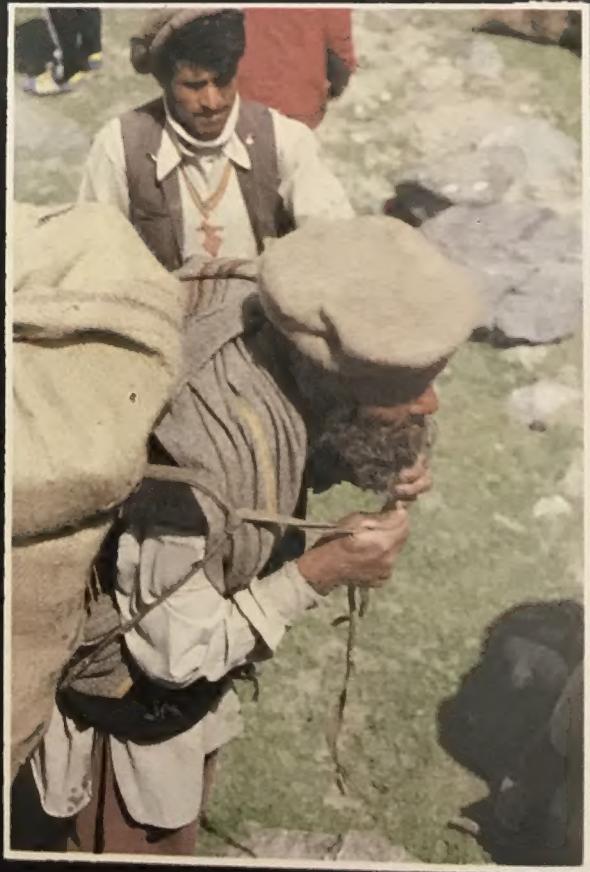
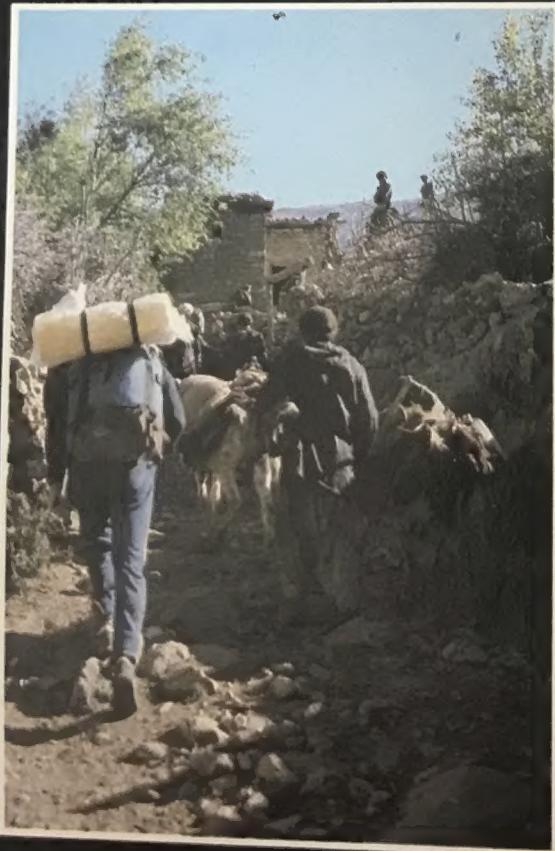
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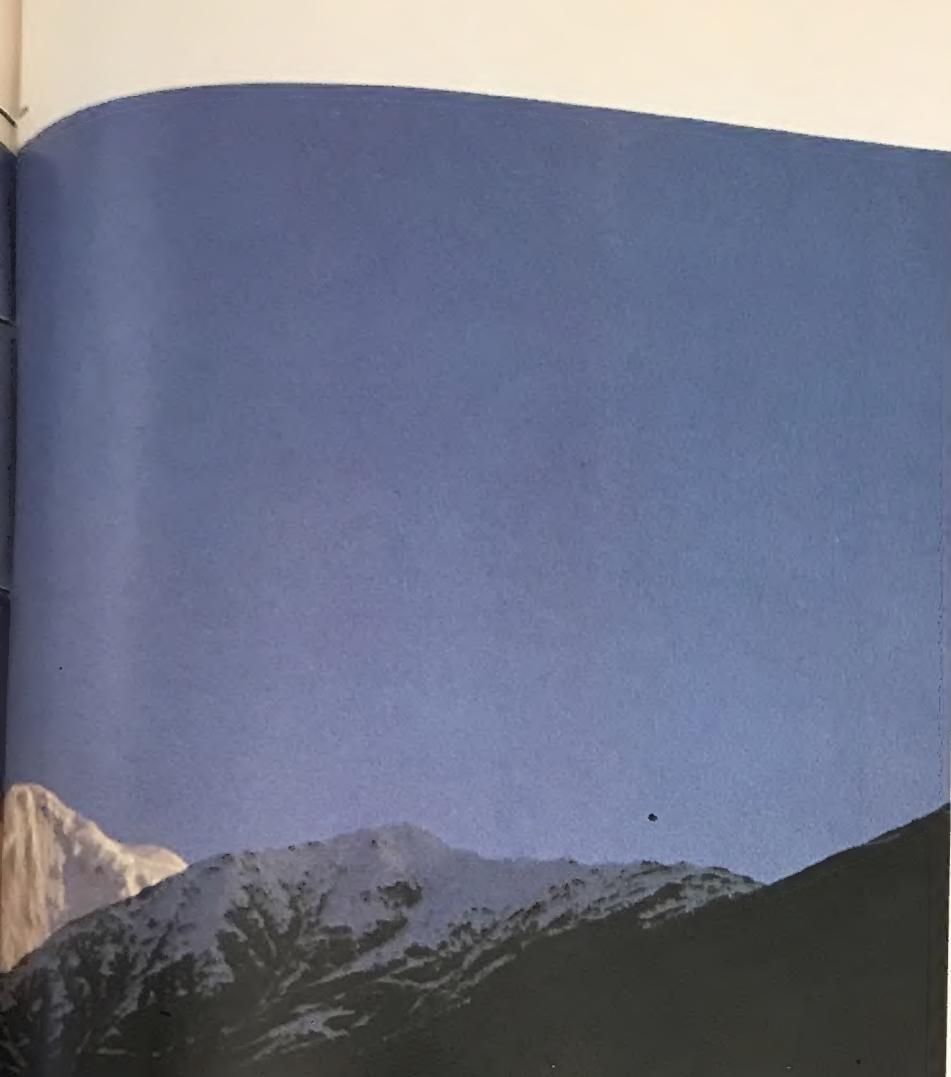
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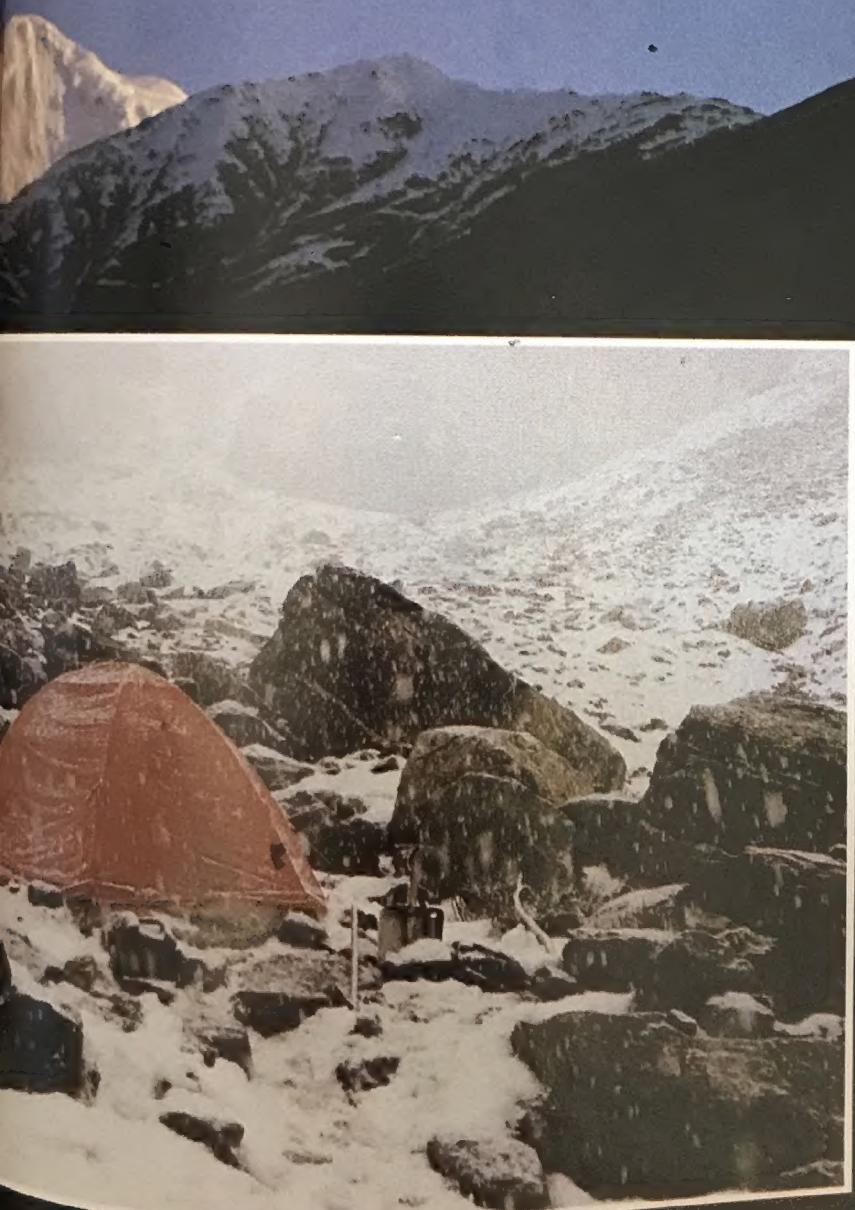


TRAVEL

# HEAT, DUST & THE WORLD'S HIGHEST MOUNTAINS

The Peacock Splendours  
of Kashmir

By RANDY MORSE



*Here were all manner of Northern folk, tending tethered ponies and kneeling camels; loading and unloading bales and bundles; drawing water for the evening meal at the creaking well-windlasses; piling grass before the shrieking, wild-eyed stallions; cutting the surly caravan dogs; paying off camel-drivers; taking on new grooms; swearing, shouting, arguing and chattering in the packed square.*

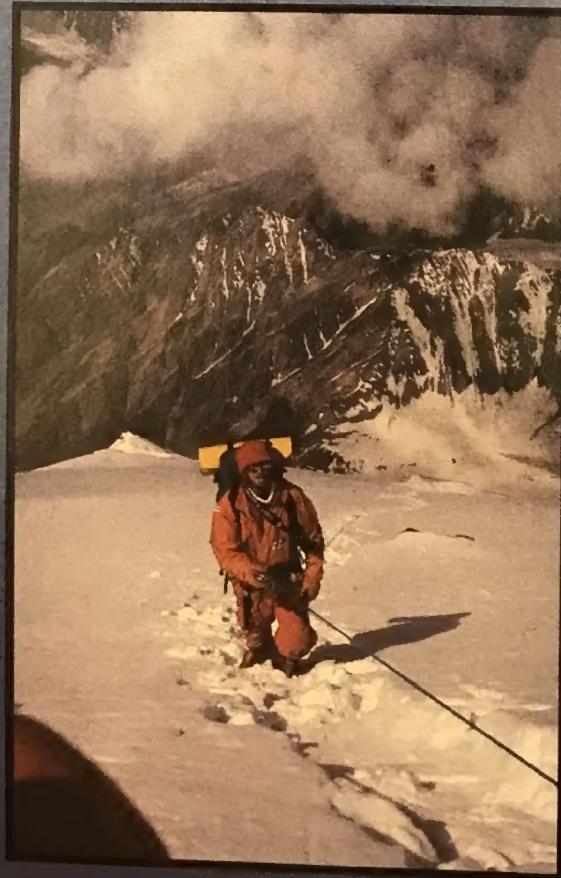
Rudyard Kipling

**N**othing, not even vintage Kipling, can prepare you. Especially for the heat. Islamabad International at three in the morning is a rude, sudden introduction to The Frontier. The smell of sweat. Of urine. Of curry and overripe *ghi*. The incessant chattering of thousands of birds roosting in the great trees ringing the terminal building. The urchins, brazen young front-men for the apathetic drivers in the rough parking lot, tugging at your sweat-soaked sleeve, chirping "Taxi Sahib, taxi this-a-way!" And the heat. At three in the morning, *the heat*.

As we rode from the airport in a British Embassy Land Rover, there was ample evidence that (a) Pakistan is a devoutly Islamic country; (b) it is a country under martial law; and (c) ordinary people take the former very seriously indeed, and the latter not very seriously at all.

---

*Some people are born here; others travel thousands of miles for a chance to climb the Himalayas. In June of this year, Randy Morse came with an expedition to climb the Rupal flank of Nanga Parbat, one of the ten highest peaks in the world.*



Mosques were everywhere, as were huge banners sagging over the roadway extolling the virtues of Islamic unity ("We Trust in the Eternal Bonds of Invincible Muslim Brotherhood" etc.), reminders of a recently-completed meeting of Islamic foreign ministers held in Islamabad, Pakistan's somewhat bizarre answer to Brasilia, in an attempt to forge a common front to the Russian invasion of neighbouring Afghanistan. There were also soldiers everywhere, soldiers in a bewildering array of white-starched uniforms and sharply creased cotton pants, many of them holding hands, giving one another the occasional squeeze and peck on the cheek, most of them with seemingly little else to do as we drove by their barracks and roadblocks.

The drive from Islamabad to the older ex-British cantonment of Rawalpindi took 30 minutes. We pulled up in a cloud of red dust in front of a stucco, white-washed building that looked like a set-piece from an Italian western. This would be our base, the staging point for our push into the western Himalaya. Hordes of flies, a

few shy, smiling children wearing white shirts and tropical shorts, and, eventually the owners, Mohammed and Haji, welcomed us to "Karakoram Travels."

The rest of that first day, and most of the next several that followed, unfolded in similar fashion: pack loads into porter sized portions early in the morning, knock off for tea, run around Pindi in the Land Rover gathering supplies and doing all the paperwork necessary to allow one to travel in Kashmir, where we were going. Then, by noon, when the 50°C temperature made anything else impossible, off to the British Embassy Club. With its Muree Beer, beautiful pool, and deliciously bronzed and bored diplomatic widows, it was a small pocket world in wild contrast to the land of Jinnah, Bhutto and Zia outside the well-trimmed hedges.

Finally, the others having preceded me by truck up the Chinese-built Karakoram Highway, I found myself in the cockpit of a Pakistan International Airlines Fokker Friendship. We were flying at an altitude of 18,000 feet, high above the arid Indus River gorge, with my ultimate destination,

---

*Nanga Parbat (from the Sanskrit for "naked mountain") has a bloody history. In modern times, over 40 men have lost their lives trying to scale her.*



the mighty bulk of Nanga Parbat, filling the horizon to our right, a full 9,000 feet above the plane's maximum cruising altitude. Even from up here, the scale was awesome. Nanga Parbat and the Indus. I recalled a story, apparently true, told of the time at the turn of the century when a huge chunk of the great mountain had fallen across the river, damming it to a depth of nearly 100 fathoms. When the ensuing lake finally broke through the debris, a Sikh army encamped hundreds of miles away to the south, in the Punjab, was completely wiped out.

Nanga Parbat, derived from the Sanskrit words *Nanga Parvata*, or "Naked Mountain," has the bloodiest history of all the world's great 8,000 metre peaks. Over 40 men have died attempting to scale her, many of them in drawn-out passion plays that seem more the stuff of overwritten fiction than stark fact. Nanga Parbat was our goal, the first serious Anglo-Saxon mountaineering expedition to the peak since Mummery's ill-fated attempt in 1895.

The plane, after an exhilarating hour's flight, touched down perfectly on the narrow landing strip at Gilgit, bordered at one end by the brown waters of the Gilgit River, flanked on both sides by lush apricot groves. Looming over the scene, the peaks of Haramosh and Rakaposhi, the latter guardian of the fabled Vale of Hunza.

Gilgit is one of the legendary spots of Asia. Through the centuries this valley and its bazaar/town have seen travellers—and invaders—from Alexander the Macedonian, to the Mongols, to the fierce Hunzakuts, to the Sepoys of the Raj. It is, for all its dusty dryness and drab mud buildings, a romantic place, a place of high adventure, wild heroics and international intrigue. John Keay put it well when he said, "high above the snowline, somewhere midst the peaks and glaciers that wall in the Gilgit valley, the long and jealously guarded frontiers of India, China, Russia, Afghanistan and Pakistan meet. It is the hub, the crow's-nest, the fulcrum of Asia."

It is also a place of legendary trout fishing, some of the roughest polo (played on undoubtedly the most picturesque pitches) in the world, and a gateway for travellers and merchant caravans going to and from China's Sinkiang province and the intervening valley of Hunza. Well off the beaten track, Gilgit must nonetheless rank as a must for the mildly adventurous Asian traveller. There are two P.I.A. flights connecting the town with Rawalpindi/Islamabad a day—weather permitting (take several good books along—during the monsoon season, delays at either end of up to two weeks are not uncommon). The local guest house, a quaint leftover from the fading days of the Raj, is comfortable, and Pakistan International's new Hunza Inn maintains Asian 4-star standards, all for about \$15 per day.

In the town's bazaar, local handicrafts



Though remote and exotic, this region has been called "the hub, the crow's nest, the fulcrum of Asia." The people here have seen travellers as diverse as the soldiers of Alexander the Great and the Sepoys of the Raj.

such as elaborately embroidered robes and hats and intricate wood carvings are bargains. A full-length robe used by men and women, of woven goat's hair and boasting remarkable needlework and striking colours, costs about \$60 (the best work comes from Hunza). Raw Chinese silk is also a must—in July it was selling for approximately \$3 per metre.

Prizes aside, the setting is what makes Gilgit so special: the grizzled old men, Balti woolen hats askew, squatting outside the open-air shops, looking fierce as they puff their lung-scorching hand-rolled K2 cigarettes; the saffron-robed, shaven-headed pilgrims from Ladakh, fingering their rosaries as they stride unseeing down the dusty streets; the veiled women, their ankles, wrists and ears heavy with silver and mountain crystal, scurrying furtively from shop to shop, mischievously curious children in reluctant tow; the real bargain is simply being there, soaking it all in. Edmonton Centre or TD Square have never seemed so gloriously far away.

From Gilgit, the options are endless. A visit to Hunza, where people (descendants of Alexander's retreating army as local legend would have it) who seem to subsist comfortably on little more than apricots and stong fruit wine live to be over 110 years of age with amazing regularity, is not to be missed. The valley itself, and the *Mir's* spectacular residence, clinging to the steep hillside overlooking orchards and intensively cultivated fields directly opposite the graceful glaciers of Rakaposhi, inspired James Hilton to create the valley of Shangri-la in his novel *Lost Horizons*. The local inhabitants, Hunzakuts, have calmed down somewhat from the days when captured Dogra soldiers from the army of the Maharaja of Kashmir were routinely used as human fireworks to amuse the *Mir*. Individual Suzuki jeeps may be rented from Gilgit for the three-hour drive, but they are expensive. Much cheaper (about \$3 round-trip) and considerably more entertaining are the regularly scheduled, colourfully paint-

ed buses operated by the state-owned Northern Agency Transport Service.

Another interesting outing lies to the southeast—by jeep across the Indus at the strategic Bunji crossing, then on to the Kashmiri garrison town of Astor in the shadow of Nanga Parbat. Superb angling, mind-boggling mountain vistas and generally hospitable people more than compensate for the gut-wrenching roads, swarms of voracious flies, landslides and the occasional Chilas raiding party.

We unfortunately had little time ourselves to savour the sights and sounds of Gilgit and environs—our mountain beckoned. We met with our porters at the roadhead village of Rampur, tucked into a fold of the Astor valley. Here were wild-eyed, creased faces, Tibetan ponies and soaring Himalayan pinnacles of many a boyhood daydream. Towering impossibly high over the market-like scene of 60 porters scrambling for the lightest of the brightly-coloured loads, baseball-capped Sahibs, braying donkeys and clumps of curious children, stood the highest wall on the face of the earth—the Rupal Flank of Nanga Parbat.

The march in from Rampur to base camp went far too quickly. Huge bunches of wild rose competed with picturesque hillside-clinging mountain villages for our attention. Wherever we went, we were met with an open, honest hospitality that at times was almost embarrassing. After all this, the climb itself would seem almost anti-climactic. As we unpacked our equipment at base camp at the end of the approach march and prepared for the coming assault, I vowed to return soon, when there would be more time to spend soaking up the sights, sounds, smells and history of one of the world's special places. □

Randy Morse tells the story of this expedition in greater detail in *Nanga Parbat: The Naked Mountain*, tentatively scheduled for publication in the spring by McClelland & Stewart Ltd.

#### A FEW TIPS...

...Pakistan is currently under martial law. Visitors to the country's Northern Areas must apply in advance for special internal travel permits, as most of these areas are considered militarily sensitive. The Embassy of Pakistan in Ottawa can supply necessary details...don't take any photographs of Pakistani women without first asking permission, unless dying suddenly and violently in an exotic country has always been a goal of yours...for the more adventurous, the trekking and climbing possibilities are endless. Karakoram Travels in Rawalpindi is a reputable outfitter. For more information on any of the above, or on the new Himalayan trekking and mountaineering company being established in Alberta, feel free to contact Randy Morse in Edmonton at 434-1563. □

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EDMONTON

INTERFACE 13

# WOMEN, ART AND CELEBRATION

Judy Chicago had a dinner party...

By CANDAS JANE DORSEY

**W**e are meeting our old friend and shaman Art this time at a dinner party, because Judy Chicago is coming to the Canadian prairies! I'm excited like a kid before Christmas, writing this, because something I've been awaiting for some time is finally going to happen.

It was back in February that Doris Larson, business manager of the Shoestring Gallery in Saskatoon, an artist-run co-operative public gallery, woke up in the middle of the night with the wonderful idea. She had been thinking about the self-image of women artists, and the difficulty of women gaining credibility as artists, and planning a lecture on the subject. The Shoestring Gallery also had some funds available for public education. In that midnight moment it all came together. "What we need is Chicago!" From that inspiration grew a tour that now encompasses Edmonton, Banff, Calgary and Saskatoon. Chicago will lecture and show films or slides in each centre.

Judy Chicago is an artist working in California who over the last five years created a major and monumental work called *The Dinner Party*, a work which since its premiere in San Francisco early in 1979 has been generating commentary, controversy and energy wherever it goes (or doesn't go—more on that later). The work uses techniques of china painting and needlework to make a massive and beautiful statement on the history of the world through women. The piece consists of a triangular table at which are set, as if for a formal dinner party, place settings for 39 of the world's great women. The table stands on a dais on which are inscribed the names of 999 more women who figured importantly in history all over the world. Each place setting begins with an embroidered table runner identifying the "guest" and symbolically illustrating her life or significance. On the runner, centred between simple cutlery and flanked by a goblet, is a painted and/or bas-relief ceramic plate sculpted in a representation of the importance of each woman, symbolically illustrated. Sounds simple and powerful, and in photographs looks aesthetic and exciting, but the whole is so much more than its parts that all over the world people are responding with excitement and with work of their own—and with controversy: at least two large museums have refused to show it and at least one gallery director has lost that job after booking in the show.

Last month I talked about Art having power. Chicago's art has that kind of power—the power to create strong responses—of love, of excitement, of understanding, and sometimes, strangely it seems to me, fear. Though it's not so strange when I realize that the artists who touch most closely our hearts and nerves also make us most vulnerable, and to me, vulnerability is frightening, not exhilarating.

The women artists who are also members of the Shoestring were concerned with women's struggles in the world of Art; our old friend is an androgyne, but too often through history has been seen as male, getting in touch with the male realities. There are and have always been women shamans (artists), getting in touch with the other half of human reality, but not always with the support and encouragement of the hierarchy of the times. Women artists battle, not men artists, but the attitude that would tend to value men's work over women's, for no other reason but



View along the side of The Dinner Party table. Photo Michele Maier. ©1979 Judy Chicago. All rights reserved.

"privilege of sex." We are working toward a world where people speak to a universal soul, without ascribing to it an exclusive genital identity.

The Shoestring is as I said an artists' co-operative, and operates as a public gallery. The gallery has been in operation for ten years, evolving from a small commercial concern into a public gallery whose major thrust is education and exhibition. "We are working to provide a space for experimental work—work that can't be seen anywhere else," Larson says, "and by that I don't mean video artists who are accepted just about universally now. We provide a protected space where people can afford to fail, because while we look for quality work we can also take risks. This is the kind of role that we see ourselves playing in this community." The membership is made of women and men artists. The idea of bringing Chicago to Saskatoon was that she would be a source of public education as well as a focal point for a group of artists, some but not all of whom were Shoestring members. Each artist sees Chicago as a catalyst in their own process of engaging each other and other women who make art, "because she is a woman who makes art and understands the difficulties that go along with that in our culture," says Joanne Beirnes Sydaha, artist and Chairman of the Board of the Shoestring. Men artists who are members have been enthusiastic and supportive, Larson says, and Sydaha stresses, "we are not talking about discrimination, we do not want something that will cause further polarization." In other words, bringing women artists together into a network who will know each other and who will know each others' work is not a separatist process. Chicago says it best in her book *Through The Flower*: "This made me



Judy Chicago china-painting the Isabella d'Este Plate from *The Dinner Party*.

realize that I had been involved in a process, a process which had allowed me first to experience myself, then to express myself fully, a process which has rarely been available to women and which, in my estimation, is simply not possible in a male-dominated situation. Once I could actually be myself and express my point of view, both personally and professionally, I realized that *through my art*, I could contribute my values and attitudes as a woman to the culture in such a way that I could affect the society. Because, as women, we actually have access to the mechanisms of society and because we are more than one half the population, we can change and mold our environment, but only if we can be ourselves and express our real points of view. Moving "through the flower" is a process that is available to all of us, a process that can lead us to a place where we can express our humanity and values as women *through our work* and in our lives and in so doing, perhaps we can also reach across the great gulf between masculine and feminine and gently, tenderly, but firmly heal it." (p. 206. Italics hers. *Through the Flower*, Anchor Books, 1977)

*The Dinner Party* is now touring, and Chicago is involved in a new project, *The Birth Project*, using the images of birth and expressing them in needlework and quilting to make a major exhibition sometime in the future. Like *The Dinner Party*, *The Birth Project* involves large numbers of women working with Chicago on the execution of the works.

After Shoestring had made arrangements for Chicago to come on November 21st and give a lecture and slide show, and to meet with the group of interested artists, other galleries began to hear of the visit and show interest in booking Chicago also. That's how she comes to appear in Edmonton (sponsored by SUB Art Gallery) on November 18th, and in Banff at The Banff Centre on November 19th, showing Johanna Demetrakis' film *Right Out of History: The Making of Judy Chicago's Dinner Party* and talking about her work and ideals. Then in Calgary at the Glenbow Museum on November 20th she will present a slide show and talk, before going on to Saskatoon. The film she will show in Edmonton and Banff follows the making of *The Dinner Party* from Chicago's initial interest in china painting to the installation of the piece in San Francisco's Museum of Modern Art. It also follows up during the period when two appearances were cancelled and the piece went into storage for almost a year. The slide show in Saskatoon and Calgary deals with *The Dinner Party* from another aspect, focusing more on the embroideries.

So Art and I will be travelling this month, watching and listening as Chicago brings her images and her art-making self to the Canadian prairie. Art will be wearing the shaman gear in which s/he feels most comfortable, and I, well, you know, I've been so pleased and excited and busy reading Chicago's book and her press kit and talking to gallery people and hearing about the Shoestring's plans, I haven't packed yet, so I can't tell you. But I'll be the one grinning like a kid at Christmas, when it's finally time to open the presents. I've been looking forward to this one for a long time! If you want to share the energy or join the network, come with us, Art and I, to hear Chicago first in your own city and then beyond.

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<b>Edmonton</b>	November 18, 8 p.m. SUB Theatre, University of Alberta Film, talk and question period
<b>Banff</b>	November 19, time unavailable at press time The Banff Centre Film, talk and questions
<b>Calgary</b>	November 20, 7:30 p.m. Glenbow Museum Lecture Theatre Slide show, talk and question period
<b>Saskatoon</b>	November 21, 8 p.m. Mendel Gallery Slide presentation, talk, questions

MUSIC

# EDMONTON IS NOT JAZZ CITY

A true prairie culture has yet to arise

By GARY SILL  
Photography by LAUREN DALE

**R**oger Deegan is an Edmonton composer who specializes in film scoring. His wry sense of humour frequently lays bare a collection of truths that stem from his personal philosophy: a philosophy that expresses, among other things, the value of indigenous art forms to any culture that would be genuine.

**RD:** One of my old preachers about musical objectives for these times that I find urgent is that there should be a greater attempt at doing an individual music that is appropriate to our area. I'm tired of the all-pervasive influence that has shaped every band in town all the way back to Hot Cottage, which was a blues band. Well, what else could they do, except sound like they came from Chicago? I used to think the Dumpertrucks were doing something until I heard *Cruel Tears*. It's a big prairie folk opera, written by Ken Mitchell, which I found disappointing. Everyone said, "Hey, here's a Canadian thing," but the music is American, like everything is.

**GS:** So what would it sound like if it were indigenous?

**RD:** That's what I'm searching for. It's a real problem to forget all these influences. I used to rush home from school when I lived in Saskatchewan and listen to the Hoosier Hotshots on the radio. I wouldn't have missed them for the world. When I was a teenager, there were for me three figures who I thought were the end all—Albert Allens, Meade "Lux" Lewis and Pete Johnson, who all played powerful Boogie. That's all I played. Well, that's not very Western Canadian. And then I fell in love with Fats Waller. But I've shucked all of that. If I do it once in a while for fun, I say I'm going to play in the American style.

So when people ask me what the heck it is that they should do, I can only tell them the things they shouldn't do. You have to throw it all away, just open yourself up and feel your heritage and try to forget that part of our heritage that's been influenced by the media during the last 30 or 40 years. It's hard to be a Canadian in a cultural sense because our culture has been put down.

**GS:** Especially since our training in the arts has always been within either European or American models.

**RD:** Everyone is proud here of Grant MacEwan Community College because it teaches jazz. Jazz isn't as Canadian as apple pie. Jazz is a universal music, a good music, but it's not ours and it's not



Composer Roger Deegan: in search of a popular Prairie music.

us. It could be part of our musical environment, but it seems to me that in popular music...and here we are not addressing ourselves to the question of what is a serious Canadian music—let's leave that to the Canadian Composer and The Canadian Music Centre, let's not worry about whether or not anyone can tell if R.

Murray Schafer is Canadian instead of Polish like Penderecki...my point is that within regions there should be a popular, different music.

**GS:** Do you think that there is a Prairie Jazz?

**RD:** I think what I'm suggesting we look for is the energy of jazz without the jazz



clichés. Now, there are some forms of jazz that are as inaccessible as the most avant-garde classical music—it's for a small group of people who are connoisseurs of the rare and fabulous. That kind of jazz does not have popular appeal. Nobody can relate to it anymore than they can to Stockhausen. But in the main, the

population, including university professors, like early Beatles' albums better. They like Kris Kristofferson better, or Joni Mitchell. Go look at their record collections. They're not buying the Canadian composers that come out on the CBC's subsidized records. This music is not popular.

**GS:** So we need to create an indigenous music. That's tough to do without an indigenous culture.

**RD:** But we have the same common roots that led to American music. They have a distinctive music. It came from Europe just as ours did and merged with the music of Africa. We don't have that element—we are not entitled to a jazz history. We are entitled to a modification that can happen to a music when it gets out into this space, a space that was originally French, German, Celtic, Scottish and Irish. American music coming here should be transmogrified in some way. But we imitate. Pop groups strive hard to get that diction that will make them sound, say, country and western.

As a matter of fact, it's training people to speak that way. They listen to the music, and the result is that the average youth is speaking a kind of patois which was never here before. It's not the way I was taught to speak. I had the broad mid-western accent common to Canada, North Dakota and South Dakota; a kind of middle-of-the-road English. But now it's changing because everyone is influenced by what they hear on television, radio, records and in the movies.

**GS:** Which they listen to more closely than they do to each other.

**RD:** Yes. And then they imitate that quality of speech in each other. We no longer sound like we did even 30 years ago.

So the problem is: how do you keep a distinctive identity in any kind of art product when you are next door to one that's turning it out in such massive doses.

Canadians should sell music to the United States. Nobody can make it within Canada because the market is too small. Canadian musicians need to strike the American market, but unfortunately I don't think that there are too many good Canadians, not in terms of interest. All they sound like is an imitation of Americans. If they sounded different I believe that, contrary to what the commercial interests say (you must be saleable, you must have this commercial sound), if you really sounded different, you would really catch on.

I was struck by the way an updated regional music such as that being played by the Chieftans in Ireland, is found so interesting in North America. They're not doing anything commercial at all, they're probably not as authentic as the music was once, but it's folkish, it's populist music. I prefer the term populist. I don't

write pop music and I don't really write classical music either, so I call it populist; it's geared to the taste of a large group of people, but I don't hold back on the application of any amount of technique that it needs. In other words, I will treat it just as carefully as if I were writing a sonata for serious consideration in the ivory halls of academe.

I think you have to get on top of it by having thorough training—you need those tools, so you are comfortable with the skills of musical invention. Then there must be a wide, eclectic taste in music so you can understand all the possibilities. When you are on top of it like that you have some flexibility, you can shuck it. If I never learned any music and just played

boogie, I would still be locked into some kind of narrow little jazz field and probably be very narrow minded about it too. "Country and western is junk, cocktail piano is goo," and on it goes. I would not grow any, I couldn't change. I'm saying "I" collectively, meaning all of us trying to be good and successful musicians. But I really think that not too many are consciously thinking about getting on top of it and being different. I'm asking for a little originality instead of the imitation. This has nothing to do with putting down American music. This is not another anti-American tirade. They have their own music, they do it well, but I think that something else could be done without us just being a carbon copy. I think that

something utterly different could be successful—I really do.

**GS:** Do you hear any distinctive sounding popular music being made today?

**RD:** There are a few bands that are supposed to have their own distinctive sound, but basically they're all into the same genre. And there are just more and more and more of them. The competition is fierce, the commercialization awful, the whole industry, the whole way of life is macabre in extreme. What musician in the middle ages would be burned out at 32? He would still be in training. Like Ravi Shankar, he would still be trying to get a handle on it, ready to go on to stage two. According to his guru, he has almost mastered stage one.

**GS:** Is there an Edmonton jazz sound?

**RD:** One thing I couldn't agree with less is the term "Jazz City" being used here. That such a place as the utter boondocks, Alberta, which on the wide scale of things—where this place is, its heritage, its history, how it developed, who the immigrants were—should be called "Jazz City" is absurd. There are Jazz Cities....

**GS:** But is Edmonton one?

**RD:** Well, why should it be? Is it our cultural heritage that we should turn this into Jazz City? I don't see any reason why we shouldn't have good jazz in Edmonton, but to say that the music of Edmonton is jazz is asking an awful lot of jazz. It suggests that everything was jazz at one time or that all our heritage has led to jazz.

**GS:** Do you think that all that's needed to have an indigenous music is enough time?

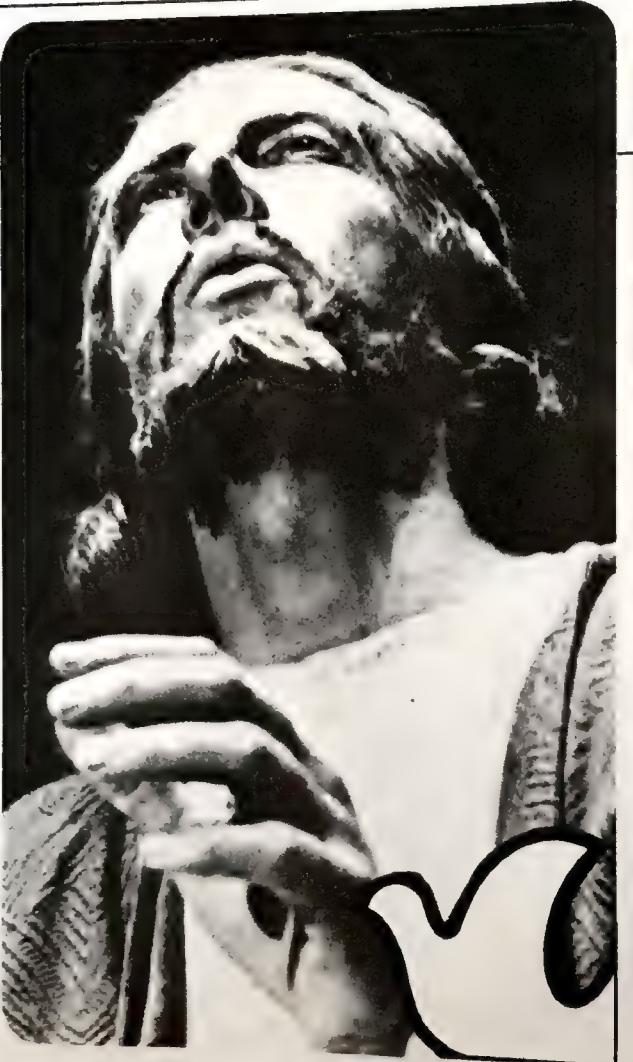
**RD:** I'm worried about time. The passing of time also involves more and more conditioning of taste. Listen to any van going by, and the taste of the guy in that van. There's nothing Canadian left in that guy's head. If there ever was, since he was born far too late to have anything indigenous; he didn't even get a Canadian reader in school. That guy is totally the product, not of his geographic environment, but of the cultural environment which is the result of a commercial empire bombarding us with its message. And he's got the message. He doesn't know what he is. This is an American town, culturally speaking.

**GS:** Do you think that by writing music for film you personally can influence a change?

**RD:** Possibly. It depends on the demands of the film. I can't bend the film too much. I have to do what is appropriate to the film.

**GS:** But you do a lot of Alberta films, films that are set in the west.

**RD:** Yes, *Wood Mountain Poems* [based on the poems of Saskatchewan poet Andy Suknaski] is maybe the best of them. There's no American music in it, per se. I don't really know how to describe the music, except to say it did express my impressions of that kind of south prairie in Saskatchewan. I can't really analyse in what way it does that. Some of it was



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almost classic music, some folksy in a way. Some native Indian in a way—that is my impression of it.

**GS:** Is it fair to say that you prefer doing music for films that are about this part of the world?

**RD:** It gives me the greatest opportunity to express myself, in the manner we have been discussing. But in quite a few films I have to, almost regrettably, sound American because of the context of the film. Again, this is not an anti-American thing; it's just that I don't want to repeat the mistakes I commonly see in films. For example, a film about the far north that has a jazz score. There's always that obligatory percussion going in anything. Commercial ads as well. Now I don't want to suggest what they should do, but I don't think that everything should be done with a percussion track. In fact, I yearn for someone to put out a record that doesn't have a trap set going all the way through. It's a return to a less sophisticated reaction to music—just listening to the basic beat of a club on a log. I suppose that's why it's unimportant, really, what the content of the music is.

**GS:** You did the score for *China Mission—The Chester Ronning Story*, the National Film Board film that was produced in Edmonton. Were you happy with it?

**RD:** YES. There was such a lot of attention paid to it. Some of it spilled over to me, to my embarrassment. One thing that people working in film must be is very self-effacing. I have talked to people in the Alberta Composers Association and similar groups who have expressed an interest in doing music for films. It is quickly clear in most cases that they're not filmmakers in their attitudes. The film is just a platform from which to expose an audience to some of their music. That's not the right attitude. It's not an ego trip; if anything, it's done by people with an inferiority complex. [laughs]

**GS:** Well, it's just that the music has to be deceptive, in a sense. It has to have impact without being obvious.

**RD:** Yes, it's got to be good music. That's the irony of the whole thing. If it's just a kind of pap, or claptrap, or hackwork, then that suggests several things. Perhaps the guy was just doing it for the money, which is curious because there are lots of other ways to make money with a lot less strain. If he is not interested in the film, why does he want to put his music in it? If he is just putting in crap for the money, well I just get deeply puzzled. But nobody around here works that way, anyhow—they all take it pretty seriously.

But I was somewhat embarrassed when some of the hoopla around *China Mission* spilled over to me. It was the only time anyone had mentioned that I had anything to do with a film. Not even *Wood Mountain Poems*. They had interviews, I was present, but the press didn't make any comment about the music. That isn't usually done, unless the music is a big

pop hit record album spin off. Or you might be a big, big guy. There is a film that Oscar Peterson scored, for example, and they always mention that he did the music—well that's because he's Oscar Peterson.

**GS:** Not because of the music.

**RD:** Right. It certainly doesn't do the film any harm. Usually the music writing doesn't even get mentioned if it's terrible. But that would be unfair anyway: unfair to those of us that work in the field. It's a dangerous occupation. You've done some of this—it's an extremely dangerous way to apply your musical training. I get scared every time I do it.

**GS:** What keeps you doing it?

**RD:** I don't know—maybe it feels so good

when I stop. [laughs] But I keep doing it because when I finish doing one, someone phones me up to do another one, and I don't have any reason to say no. The industry hasn't been so busy for me that I can refuse anything. Even when it's somebody saying, "Save this turkey." I get that old pearls before swine feeling, but I have never worked on a film that I didn't find some merit in. I have a positive attitude about the film, I am looking for something in that film. Now, maybe that film has got very little in it, but whatever little is in it, I will appreciate it. I will do what I can to bring out those qualities in the film, that's my responsibility as a film composer. □



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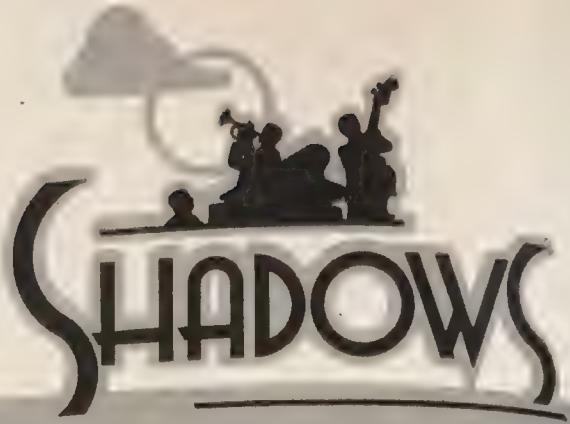
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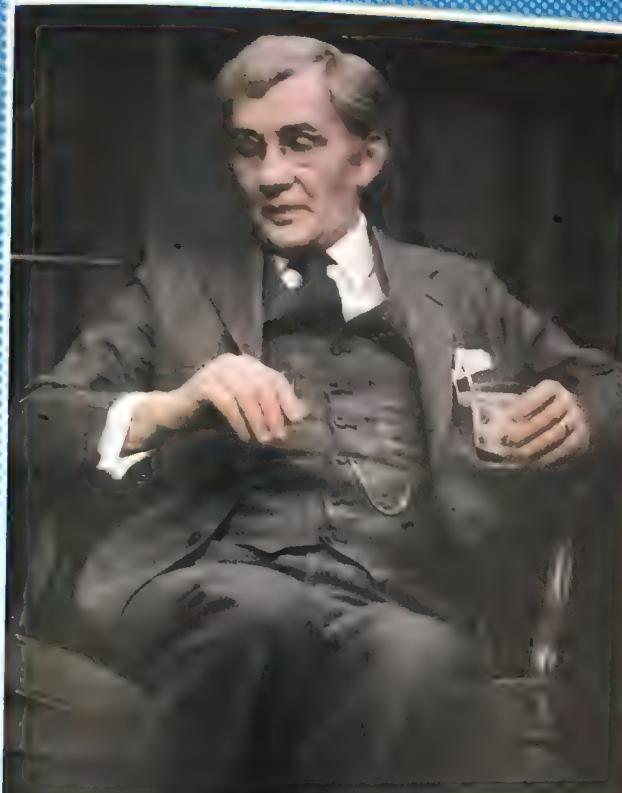
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## THIS MONTH



**THEATRE**  
Mark Schubert's sets, like the Citadel

**OPERA**  
John Charles Lindley's music is tepid

**FILM**  
Stephen Scobie endures great cinema

**BOOKS**  
Candas Jane Dorsey looks at pictures outdoors.



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All events in each category  
are listed alphabetically

### ON THE COVER:

Top left: Roy Dotrice as Desmond Drumm in the Citadel's season opener, *A Life*, which appears on Broadway this month. Mark Schoenberg reviews *A Life* on page 35. Photo Amyn Nasser.

Top right: The "Great Canadian Diva" Maureen Forrester as the lusty Bloody Mary in the Edmonton Opera Association's September production of *South Pacific*. John Charles reviews the piece that made American musical history on page 42.

Bottom left: Graphica Art Gallery presents a unique group showing of weavings and fibre art this month. The exhibition, entitled "Tapestry Plus", features the work of 14 fibre artists and runs November 15 to 29. Shown here is a 6'6" x 5'9" kimono weaving by Michelle Héon. For more information, consult the gallery listings.

Bottom right: The Toronto Dance Theatre, one of Canada's oldest and best-known dance troupes tours Western Canada in November. Edmonton performances take place November 14 and 15 at SUB Theatre on the University of Alberta campus. Pictured here is company member Grace Miyagawa in David Earle's *La Bilancia*. For more details, consult the dance listings. Photo Andrew Oxenham. □

### TICKETS OFFICES:

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Note: All Japanese films shown in November are 35mm prints, courtesy of the Japan Film Library Council in Tokyo; they are not commercially available.

#### To Be Or Not To Be

(Wed, Nov 5 at 7:30 pm; Fri, Nov 7 at 9:20 pm) USA 1942. Ernst Lubitsch directs. Black comedy set in Poland at the time of the German invasion of 1939. A Polish acting troupe tries to sabotage the Nazis by acting as Nazis and soon finds itself caught...almost beyond recall.

#### Five Easy Pieces

(Wed, Nov 5 at 9:20 pm; Fri, Nov 7 at 7:30 pm) USA 1970. A fiercely independent former classical pianist turned oil-rigger returns to his family home, the environment that both nurtured and stifled him.

#### Meetings With Remarkable Men

(Thurs, Nov 6 at 7:30 & 9:30 pm; Sun, Nov 23 at 8 pm) Great Britain 1979. Peter Brook. In 1920 there appeared in Western Europe a man who had spent 20 years travelling through the Middle East and Central Asia shaping his philosophy, continuously improving himself to self-created criteria. His name was Gurdjieff; his remarkable men are people he met during his formative years. Peter Brook shot much of this film in Afghanistan.

#### Io Sono Anna Magnani/

#### I Am Anna Magnani

(Sun, Nov 9 at 8:15 pm) Belgium 1979. Chris Vermorcken. The film traces Anna's life story: the ups and downs in the career of the anti-star. With clips from films by Visconti, Pasolini, Fellini, et al. Interviews with directors and friends. A tribute to Anna, a treat for the cinema buff.

Note: All Belgian films shown in November are 35mm prints, courtesy of the Belgian Embassy in Ottawa; they are not commercially available.

#### Hollywood Cartoons

(Wed, Nov 12 at 7:30 pm; Thurs, Nov 13 at 7 pm; Sun, Nov 16 at 7:30 pm) Early Disney. Popeye, Bugs Bunny, Betty Boop, Gene Kelly dancing with Tom and Jerry...

#### Bringing Up Baby

(Wed, Nov 12 at 8:20 pm; Thurs, Nov 13 at 9:30 pm) USA 1938. Howard Hawks. Perhaps the funniest of Hawks' comedies. Again and again after no matter how many viewings, the spectator is delighted by small touches of comic business, often beyond the critic's reach, since they defy verbal description—matters of gesture, expression, intonation.—Robin Wood

#### Prune Des Bois/

#### The Wolf Cubs of Niquoluna

(Thurs, Nov 13 at 7:50 pm; Sun, Nov 16 at 8:20 pm) Belgium 1980. Marcel Lobet. Four children discover a baby in the woods and decide to look after it without telling anyone, but complications arise. A charming film, received enthusiastically by parents and children alike.

#### Kalgenrel/Coup d'Etat

(Fri, Nov 14 at 7:30 pm; Thurs, Nov 20 at 9:45 pm) Japan 1973. Yoshishige Yoshida. Yoshida's film on the abortive coup d'etat in 1936 concentrates on the role of the originator of the uprising, a civilian who has no direct connection with the rebels but whose ideas permeated their thinking. He was sentenced to death for advocating an essentially right wing revolution.

#### Genji Monogatari/

#### The Tale of Genji

(Fri, Nov 14 at 9:30 pm; Thurs, Nov 20 at 7:30 pm; Fri, Nov 21 at 9:30 pm) Japan 1951. Kimisaburo Yoshimura. This star-studded super production marked the 10th anniversary of the Dalei studio and depicts the glorious if philandering story of Prince Genji. Based on the 54 volume epic by Murasaki Shikibu, a lady of the court of Empress Akiko; a faithful rendering of the romanticism and decadence of the court in the 11th Century.

#### Die Dreigroschenoper/

#### The Three Penny Opera

(Wed, Nov 19 at 7:00 pm) Germany 1931. Director G.W. Pabst blends a number of fascinating components harmoniously into a truly unique film. Late expressionism and "neo-impressionism," a play by Bertolt Brecht, Fritz-Arno Wagner's camera work and songs by Kurt Weill (articulate punk stripped of its R & R beat).

#### Mr. Smith Goes to Washington

(Wed, Nov 19 at 9:30 pm) USA 1939. Frank Capra. "The only causes worth fighting for are the lost causes"—thus the judgement of James Stewart's Jefferson Smith, who takes his crusade to the Senate. This nicely paced film hasn't lost a bit of its freshness; it is still as enjoyable as it was in 1939. Both Capra and Stewart have called it their favorite film.

#### Pu San/Mr. Poo

(Fri, Nov 21 at 7:30 pm; Sun, Nov 30 at 6:30 pm) Japan 1953. Kon Ichikawa. Satirical, dark comedy, set in Tokyo, derived from the cartoons of Taizo Yokoyama. It depicts through its caricatures the poverty, hunger, unemployment and sheer exhaustion experienced by many people at the time (1953). It also expresses the deep apprehension of the time about the pos-

sible restoration of militarism. Although the new constitution of 1946 insisted that rearmament could not take place, it happened.

#### La Grande Illusion/

#### Grand Illusion

(Wed, Nov 26 at 7:30 & 9:30 pm) France 1937. Director Jean Renoir describes a structure—the relationship of French captors in a prisoner of war camp—by means of a theory of types. He shows how two officer-gentlemen on opposing sides can have a greater kinship with each other than with the men in their command, and how a soldier of peasant Jewish family have more in common through their wish to survive than ethnic and class tensions might imply.

#### Les Rendez-Vous d'Anna/

#### The Meetings of Anna

(Thurs, Nov 27 at 7:30 pm; Fri, Nov 28 at 9:15 pm) Belgium 1979. Chantal Ackerman. A female filmmaker floats around Europe. Her run-ins with several people both strangers and intimate relations, reveal her as a catalyst but not ready for any kind of commitment. A film in touch with its time, capturing the permissiveness both freeing and setting people adrift in search of new ways of facing the eternal needs of self knowledge and social coping.

#### Ashanti Shanklet/

#### Distant Thunder

(Thurs, Nov 27 at 9:45 pm; Fri, Nov 28 at 7:30 pm; Sun, Nov 30 at 8:20 pm) India 1973. Satyajit Ray. Apart from occasional newspaper headlines declaring the rise in prices and a few faded photographs indicating a more universal famine, the physical scope of the plots

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REALTY PLACE

restricted to one remote village; the year is 1943. Mixing fact and fiction, Ray, in his subtle understating way evokes rather than depicts the villagers coping with the famine.

#### PRINCESS THEATRE

10337 Whyte Ave. 433-5785. For November, December and January listings, consult the Princess Theatre calendar insert in this issue.

#### PROVINCIAL MUSEUM

Admission free. Info 427-1730

##### Saturday Films

(2 pm) Films on Nov 1st relate to Alberta Agricultural Week. All others are general interest films.

##### Sunday Films

(4 & 7 pm) Religious films are scheduled to coincide with the museum's lecture series on religious traditions.

##### Reach for the Sky

(Tues Nov 11 at 2 pm) Britain 1956. The story of a daring airman who never let the tragedy of amputated legs interfere with success. Family.

#### SUB THEATRE

Student Union Building, University of Alberta Campus. **Coal Miner's Daughter** (Tues Nov 4 at 7 & 9:30 pm); **The Blues Brothers** (Sun Nov 9 at 7 & 9:30 pm); **Urban Cowboy** (Mon Nov 10 at 7 & 9:30 pm); **Caddyshack** (Wed Nov 12 at 7 & 9:30 pm); **The Fiendish Plot of Dr. Fu Manchu** (Wed Nov 19 at 7 & 9:30 pm); **"1941"** (Tues Nov 25 at 7 & 9:30 pm); **Cheech and Chong's Next Movie** (Fri Nov 28 at 7 & 9:30 pm).

# At the Movies

with Stephen Scoble

#### THE GREAT SANTINI

The first half of *The Great Santini* is nothing short of brilliant: as fine a portrayal of family life, and the pressures of the American obsession with

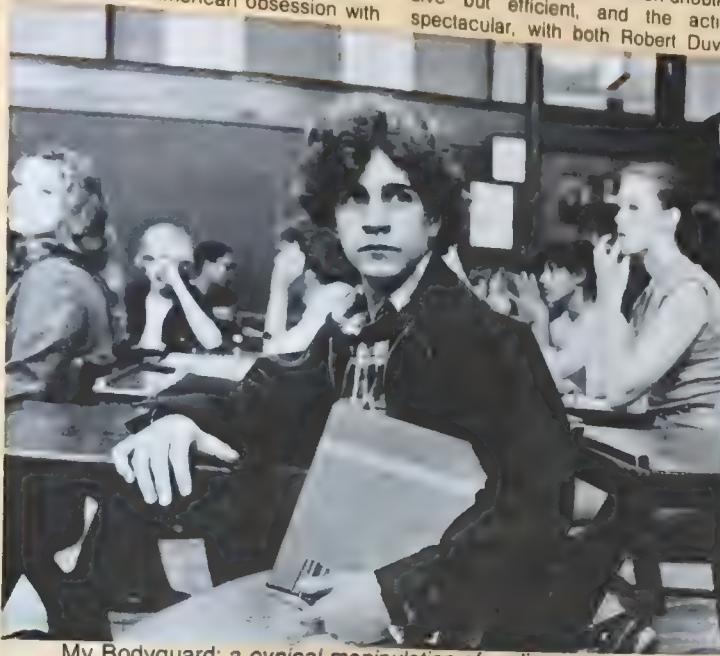
sports and masculinity, as has ever been put on screen. The writing is sensitive and exact, the direction unobtrusive but efficient, and the acting spectacular, with both Robert Duvall

and Blythe Danner staking out early claims to Academy Awards. Around the half-way mark some things start to go a little wrong. An unnecessary sub-plot goes wildly out of control, and for a while the film degenerates into melodrama. The ending is also questionable: the problem is how to get along with a live father, not with a dead hero. It's as if the film's makers (or backers) couldn't trust the quiet truth of the early scenes, and felt that they had to have some violent action—a pity. But though these later scenes spoil the film, they don't destroy it. The basic strengths of the acting and the characterizations are enough to hold out against the melodramatics of the plot developments, and *The Great Santini* emerges as a very good film with a few bad patches rather than vice versa.

#### MY BODYGUARD

This is a made-to-order hit movie, in which all the audience responses are cynically manipulated in the most "appealing" way possible, i.e. in the easiest, crudest, least imaginative direction. The film shows how a sweet sensitive boy learns how to beat up on bullies all by himself. Bullies, it turns out, can't stand being hit on the nose: one quick straight left and all your moral problems are over. American audiences

(continued on p.27)



My Bodyguard: a cynical manipulation of audience response



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# FILM IN REVIEW

## A MARATHON OF PAIN AND UNDERSTANDING

By STEPHEN SCOBIE

2ND FESTIVAL OF  
INTERNATIONAL FILMS  
Varscona Theatre  
September 26 to October 9

Undoubtedly the major event of the Varscona Festival this year was the screening of Hans-Jürgen Syberberg's *Our Hitler*, a film so extraordinary that it defies comparison and (on a first viewing at any rate) judgement. The simple logistics of it—its seven and a half-hour length, its determinedly uncompromising address to the audience—make it unlikely that we in Edmonton will have many chances to see it again. Yet it is impossible to take it all in at once: Syberberg's whole method is of over-saturation, a multiplicity of images—verbal, visual, and musical—in endlessly complex inter-relations. In the end you sit there numbed, both physically and mentally, and the film itself, like its subject-matter, becomes a nightmare to be escaped from.

*Hitler* is the third part of Syberberg's trilogy on the fate of German culture in the last hundred years. It began with *Ludwig—Requiem for a Virgin King*, in which the same techniques of filmed unreality were applied to the bizarre biography of Wagner's patron; and it continued with *Karl May*, a somewhat more "naturalistic" account of the famous German writer of Wild West romances, another crazy visionary who faked a universe and made the world accept it as real.

One subject of *Our Hitler*—one subject among many—is how the Nazis appropriated and permanently compromised the German Romantic tradition. Addressing one of the Hitler puppets towards the end of the film, a young actor says sadly, "You stole our language from us. Now we can no longer say 'courage' or 'glory' or 'honour'—you took these words away from us." Part of Syberberg's project is to rescue the language, to recover the Grail of Romanticism from the evil magician: Hitler as Kingsor in Wagner's *Parsifal*.

Like Werner Herzog, Syberberg derives the tension of his films from the fact that he so fully understands the phenomenon he is attacking. Hitler is not seen, naively, as *out there*, but as part of all of us, our Hitler, "the consummation of your most secret wishes," the "bad conscience of democracy." Hitler must be not only understood but imagined; only then can Syberberg begin to reclaim his soul, his nation, his culture, his music. To object that the result makes Hitler in some respects attractive, is merely to miss the point only after you have admitted the attraction can you comprehend the evil.

Syberberg's array of techniques—the sound-stage setting, the puppets, the back-projections, the thickly layered collage of music and speech, the sheer length and accumulation of detail, the analysis, the parody, the corny symbolism, the poetic meditation, the brooding, intense, melancholy, hysterical,



Syberberg's seven-hour marathon *Our Hitler*: only after you have admitted the attraction can you comprehend the evil.

contemplative tone—is too utterly individual ever to be copied or repeated, even by himself. *Our Hitler* may not be a film with any very obvious influence; more likely, in terms of the history of film form, it will prove to be a glorious dead end. But it is, certainly, the most important film of the 70's decade.

Other Festival offerings paled in comparison. After the seven and a half hours of Syberberg, it may seem perverse to complain that some of the other films went on too long—but length is relative, and while Syberberg needs his expansiveness, others don't. The Yugoslav film *Frangrance of Wild Flowers* had a very nice little joke going for it until it bludgeoned it to death by pushing it at least 20 minutes farther than it was worth. Similarly, I felt that *The Balance*, by the widely acclaimed Polish director Krzysztof Zanussi, tried to impose too great a load of significance on a story and a set of characters that weren't well enough developed to support it. Both of these films would have been much stronger with some tight editing.

My own choice from the rest of the Festival would be another German film, Reinhard Hauff's *Knife in the Head*. It sets up a fascinating situation: a man who has been shot in a police raid has to relearn his whole language, his whole personality, in order to arrive back at the moment of the shooting, the moment simultaneously of his death and his birth. It's an existential thriller disguised as political drama,

a detective story inside the head. Like so many of the recent German films, it manages to keep several levels going simultaneously, and bring them all to a satisfactory conclusion: the ending of *Knife in the Head* is the most brilliantly open, totally unresolved ending I've seen for a long time. And also, like so many of the recent German films, it features a brilliant performance by Bruno Ganz, as well as a more subdued but equally effective contribution from Angela Winkler—two of the great actors of contemporary film.

Bo Widerberg's *Man on the Roof* is a more straightforward thriller, with some nicely rumpled Swedish policemen going bleary-eyed about their jobs. The last half hour of the film jumps suddenly into a spectacular action sequence which, though very well handled, seems to have little to do with the mood or atmosphere of the first half of the film.

Overall, attendances at the Festival were down from last year, arousing some dark mutterings about its future. Perhaps it was a mistake to hold it in September rather than August; too much else is going on. But the Festival format is essential to the continued presence of foreign-language film in Edmonton, especially now that the management of the Varscona has reverted to Odeon. It deserves to be much better supported: with an audience as large as Edmonton to draw on, there shouldn't be an empty seat. □

presumably cheer because they identify with the nasty-looking villain with the Ayatollah. Canadian audiences cheer (a) because they've read the reviews and know they're supposed to, and (b) because they identify with the Americans. The only thing in this movie more insufferably cute than its glycerine-eyed hero is Ruth Gordon, whose feisty old lady act has become one of the truly excruciating spectacles of recent cinema. The tone of the movie is set by a scene in which a frazzled school teacher explains that Romeo and Juliet were just two kids who had the hots for each other. Realism! Relevance! Literary allusions!

#### THE GREEN ROOM

(Edmonton Film Society, Mon. Nov 17, SUB Theatre) This is the best film François Truffaut has made for years. It's also one of his oddest: as if Roger Corman were directing Henry James. The basis is actually a James story, about a man so obsessed with being faithful to the memory of his dead loved ones that he is unable to love any of the living. Truffaut plays the main role himself, and his stiff, detached style of acting is exactly right for the part. He also peoples his shrine of the dead with Werner in *Jules and Jim*, whom he identifies as "a German soldier I once killed." In its fascinating balance between classical detachment and romantic obsession, *The Green Room* is closest to *The Wild Child* of all previous Truffaut films, but nothing he has ever done has had quite this edgy tone, this slightly necrophiliac beauty.

#### THE EMPIRE STRIKES BACK

One more strike and they're out.

#### DRESSED TO KILL

What a drag.

# Film News

**A**fter a slow start, 1980 may prove to be one of Alberta's busiest years for film production. Only three films worked the province in the early part of the year, but by fall, five features were being shot or in pre-production, with three more on the horizon.

**Powderheads**, a low budget ski comedy originally titled **In Flight**, was shot in Jasper in January. Shooting for **Death Hunt**, originally titled **Arctic Rampage**, a controversial \$10 million adventure drama, took place in the Banff-Canmore area from March to May. Starring Charles Bronson, Lee Marvin and Angie Dickinson, and directed by Peter Hunt, the Raymond Chow/Albert S. Ruddy production was the centre of a much publicized storm of protest, because of the rather loose treatment of history in the script. In August, Mara Film Productions of

Calgary shot a low budget futuristic action drama in the Drumheller Badlands with stars Doug McClure, Darren McGavin and Robert Wisden of Edmonton. David Robertson directed for executive producer Harold Sobel and co-producer/production manager Glenn Ludlow.

In September, **To Touch the Wind** started shooting in the Canmore area. A family film set in the Alaska wilderness, it stars Robert Logan (**Across the Great Divide**). Chris Chapman directs this Famous Players production.

The end of September also saw **Pure Escape** begin shooting in Lethbridge. This is a comedy western set in 1942, starring James Garner, Dixie Seate and Billy Dee Williams, and written and directed by Stuart Margolin (of *Angel* fame in **Rockford Files**). Budgeted at around \$6 million by Cinema Star Productions Ltd., this Canadian feature (Margolin is a landed immigrant) was scheduled to shoot for five weeks in Lethbridge and three weeks in Texas. Jon C. Andersen is co-producer and production manager, and Grace Gilroy of Edmonton is assistant production manager. John Scott handles transportation and wrangling, while Bette Chadwick of The Other Agency in Edmonton supervised Alberta casting, in co-operation with Walker-Bowen of Toronto.

This month **The Last Desperado**

moves into Heritage Park in Calgary for three weeks of shooting, after two weeks of shooting in Fort Steele, B.C. The story of Harry Tracy, the last of the Hole in the Wall Gang, stars Bruce Dern and Helen Shaver. Written by R. Lance Hill, the \$8 million western is produced by Ronald I. Cohen and directed by William Graham. Casting again was by Walker-Bowen and The Other Agency.

Also shot in Fort Steele last month was **The Grey Fox**, a \$3.5 million western based on Bill Miner, first man to rob the CPR and apparently the first robber to say "Hands up!" Richard Farnsworth stars in this Mercury Pictures production, done with the co-operation of the CFDC and Famous Players. Director is Phil Borsos, producer is Peter O'Brian, and Barry Healey is co-producer.

In the planning stages are **The Golden Touch**, to star Cliff Robertson and to be directed by Buddy Bregman for Harry Cole's TYT Productions (last year's delayed Glenn Ford vehicle **Thirty Years to Thursday** reborn with new star, director and title); **Ghostkeeper**, a low budget thriller by Badlands Pictures should start production at Lake Louise this month; **Dante's Inferno**, a contemporary version produced by Martin Dorf of First International Pictures in Los Angeles, is tentatively set to shoot in the ice caves of Bragg Creek. □

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# Galleries

## ALBERTA POTTERS' GUILD

Music Room, Centennial Library, 7 Sir Winston Churchill Sq.

**First Annual Pot Sale** (Nov 1-2) 10 am-5 pm Sat; 1-5 pm Sun.

## ARCHIBALD GALLERIES

9803-102A Ave. 422-5717

Limited edition graphics by international and native artists, including Cobness, Odjig, and Wescoupe. Collector's plates and antique prints by Rackham and Dulac.

## BEAVER HOUSE GALLERY

10158-103 St. 427-2031

**Medalla Pottery Exhibit** (Nov 3-28) A travelling exhibition sponsored by the 75th Anniversary Commission, tracing the development of the ceramics

industry in Alberta in the early part of the century.

## BURLINGTON ART SHOP GALLERY

10349 Jasper Ave. 428-1748/428-1751

Graphics by such international artists as Miro, Chagall, Dali and Azoulay; other national and international prints; carvings by Spence Bay artists.

## CANADIAN MENTAL

### HEALTH ASS'N

Lister Hall, University of Alberta.

### Art Auction

(Fri. Nov 28) Previewing 7:30; auction 8 pm. Featuring national and international artists: Fred Tymchenko, Riopelle, Toni Onley, Jackson Beardy, Geoffrey Armstrong, Jack Bush, Grant Hillman, William Kurelek, Lemoine Fitzgerald, Reta Cowley, Calder, Boulanger, Dali, Moore, Agam, Hibel, Vasarely, Miro, Picasso and Eskimo carvings. Info and invitations 426-7020.

## CANADIANA GALLERIES

10414 Jasper Ave. 423-4227

**In the Upstairs Gallery: Ten Canadian Women Artists** (Nov 15-30) An exhibition of current works in mixed media. **In the Inuit Gallery:** New Inuit sculpture and a print retrospective (through November).

## CENTENNIAL LIBRARY

Sir Winston Churchill Square. 423-2331

**Photography Gallery** (Nov 4-21) Landscape images in black and white by Robert Bourdeau. **Foyer Gallery** (Nov 5-30) Ceramics based on a theme of children's fantasy illustrations by Pat Galbraith.

## CHRISTIAN ARTS

### ALBERTA SOCIETY

Jubilee Auditorium

(Nov 11-13) A juried exhibition of Alberta religious art shown in conjunction with the opera / *Am the Way*.

CONTEMPORARY POLISH ART  
Riverdale Community Hall, 93 St. at 100 Ave.

**Show and Sale** (Nov 9, 10 & 11, from noon to 8 pm) An exhibition and sale of contemporary original Polish art, and posters from Warsaw, Poland. Illustrates the surrealistic and graphic style evolving in Polish art since the end of WWII. The work of several artists appears for the first time in North America.

## DOWNSTAIRS GALLERY

10154-103 St. 429-4410/429-3730

**William Perehudoff** (Opens Nov 3) A mature and complex colourist of major stature in Canada; **John McKee** (Nov 24-Dec 6) This is his first solo commercial exhibition since his recent return from the United States.

## EDMONTON AND DISTRICT

### QUILTER'S GUILD

Executive House Inn, 10515-101 St.

**75th Anniversary Quilt Contest** (Nov 7-16) Over 100 entries from across Alberta.

## EDMONTON ART GALLERY

2 Sir Winston Churchill Square. 429-6781.

**Five Colours of the Universe** (Opens Nov 7) An exhibition of clothes and fabrics from the Ch'ing Dynasty (1644-1911) from one of the finest private collections in the world. Included in the exhibition will be over 100 silk and satin robes, rugs, curtains, and other decorative fabrics used in both court and informal life in China. Admission: \$2 adults; \$1 seniors and students; available at the door.

## FIREWEED

8207-56 St. 465-5283

PLEASE NOTE: As of Nov 9 the gallery

moves to 10310-81 Ave  
**Don Shean** (Nov 9-22) Watercolour figure studies and landscapes; **Duncan Curry** (Nov 23-Dec 6) figurative ceramic sculptures.

## GLENBOW MUSEUM

9 Ave & 1 St SE Calgary. Phone 264-8300 Ext. 29

### Basketry as Fibre Sculpture

(To Nov 22) A sampling of basketry forms from around the world. **Sew Easy** (Through the fall) An exhibition of sewing machines found in Alberta homes in the late 19th and early 20th centuries. **Washday Blues** (Through the fall) The second of two exhibitions of domestic machines features washers dating between 1883 and 1935, and traces their evolution.

### 150 Years of Watercolour Paintings in Alberta

(To Jan 4) A survey of watercolour painting in Alberta, organized by the Glenbow, with funding assistance from the Alta 75th Anniversary Commission.

### The Bizarre Imagery of Yoshitoshi

(To Dec 28) Prints, albums and paintings by Meiji era artist Tsukioka Yoshitoshi. **Gathie Falk: Night Paintings** (To Dec 28) Twelve large night paintings by this Vancouver artist Tim

**Zuck: Paintings** (To Dec 15) Works from 1975 to the present by this Halifax artist. Organized by the Glenbow with funding assistance from the Canada Council.

**Contemporary Art Society** (Nov 8 to Jan 18) An exhibition of work by this Montreal based group active in the 30's and 40's. On tour from the Edmonton Art Gallery.

**Paul Delvaux** (Nov 10-Dec 10) A comprehensive exhibition of oils, watercolours and drawings by this Belgian surrealist.

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Jim Little

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# ART SHORTS

By CANDAS JANE DORSEY

## LATITUDE 53 Society of Artists The Death of Randolph Leuder—a reconstruction by the Society of Thorburn's Astral Research and Works from the Society's Files

October 4-18

The artist prefers to be known only by his membership number in the Thorburn Society but rumour has it his name might be Allan Dunning. The Society of etc. presented a wonderful, various, inventive, consistent and multi-media "reconstruction" of the life and death of the 17th Century weirdo. The work filled even nooks and crannies in the new Latitude 53 Gallery and also sprawled across the yard (where snakes crawled through the still-standing corn rows and poor Leuder's effigy lay pierced with a fletched arrow...) This was much fun, carefully created, and a great show to open their new space.

## STUDENTS' UNION GALLERY

Patkau & Hildebrandt: MVA work

Brian McNevin: video art

September 23 - October 12

Patkau made learning kits and films to teach deaf children sentence patterning. I liked the twin assumptions that (1) these are art and (2) children can be taught artistically (as well as creatively). Her frog film was fun. Hildebrandt makes letters—A, M, etc. I use letters too, and I identified with their 3-dimensional contortions. (Language is like that.) McNevin makes video art into a self taught, self created portrait sitting—a lesson in concentration, a steady hand, peripheral vision and the distortions of the vidicon. (Vidi-con, get it?) I have a good time at SUB shows, and remember them too.

## PREVIEW

### LATITUDE 53 Society of Artists

9749-111 St. 488-6007

Latitude's new space is a house only one and a half blocks away from the High Level Bridge Gallery (fountain) and just across the street and north a bit from the famed Casa Loma. This artist-run co-operative gallery is spinning shows through at breakneck speed:

To November 2—"Latitude Collects"—a showing of work from the collections of members and friends of Latitude who collect art "which is in line with our alternative feeling"—international, Canadian, "early Edmonton" artists Latitude calls this show "short and tidy... very very tasty."

November 5-16—Alan Brownoff Drawings—this Edmonton resident does large charcoal/pen and ink figure studies

Gallery hours will be Wednesday through Sunday 12 noon to 5 pm, Friday 6 to 9 pm. Latitude is looking for new members and for people wanting to submit work for consideration for future shows. The "alternative feeling" is to be for work that hasn't had or doesn't get a lot of exposure elsewhere. The Society will be renovating their space and getting their services together—and if there's anyone who wants to donate plants to a good home, they've promised the best of care... □

## MARTIN GERARD GALLERY Milly Ristvedt-Handerek October 9-31

Couldn't connect totally with these, no matter what my perspective. Just not my cup of T, but someone's, I'm sure.

## GRAPHICA

Gaétane Riverin: sculptured jewelry  
October 4-24

Rich people could afford to wear these—another example of the unfairness with which the world treats those of us who starve in garrets. All of these were very fine, and although I can't imagine actually hefting some of the multi-ounced gold rings onto a finger, a couple of the necklaces and most definitely the bracelets were easy to imagine on. (On me, of course.)

## BEARCLAW GALLERY

Noboru Kubo: porcelain

October 10-31

I liked the use of the gold glaze, and the wonderful shading and depth in the red and purple glazes on these pieces. The flowering branch motif was used in some to great effect. While sometimes Noboru has too much happening in a piece to suit me, in some bowls and "lidded forms" there was a lovely simplicity that gave great depth.

## HORIZON ART GALLERIES

Gisela Felsberg: oils

October 9-25

These are pictures of the Alberta mountains—Kootenai Plains, etc., done "on location." They look very much like the places I know, but somehow much darker. There does not seem to be a radiant sun light in Felsberg's world. Yet her colours are like the real. Little No Name Lake was one of my favourites but I enjoyed several. But where is the brilliant mountain luminosity?

## BEAVER HOUSE GALLERY

Present Tense: Recent Acquisitions of the Alberta Art Foundation

September 29 - October 24

The usual problem with "recent acquisitions" shows here—there are so many different styles, one of each, that it's hard to get a unity of concentration as one is wrenched from style to style, but I like the way (and the quality) that the AAF chooses, so the work transcends the problem. Favourites, of course—Sandy Haeseker's Dogwalk—The Dunes, Faulkner's rainbow-cloud glassware, Friesen's miniatures, Ohe's lovely kinetic Venetian Puddle. (My mom and I had a lot of fun with that one. Too bad the floor looked so dull underneath it—it could have used a better background.) Wally May came through with his feathers again too, and Robert Guest's ghost tipis were kind of neat.



## WEST END GALLERY

Robert Genn

October 6-18

I liked this work very very much. The light, the sharp dramatic shapes, the bright acute use of colour were all right on. I stopped listing favourites when I realized my list would have been most of the show—but I'll mention *Derelict*, *Orcas Island*, *The Orange Boat*, *Morning Mist on High Kokanee* and my companion's absolute favourite, *Sketch*, *Boomboal*, *Annieville*, with its spare use of paint and its lovely clarity. Genn sometimes lets the texture of the surfaces on which he paints show through to create part of the image—I love a mind that can see in negatives that way. This work showed how oils need not be muddy and dark but can gleam and cast light. I like to see an artist use the medium that way, rather than be used by it. Lovely, lovely.

## DOWNSTAIRS GALLERY

Kate Graham: Recent Works

October 6-18

These leaf/flower/pinwheel shapes on soft amorphous backgrounds reminded my companion of fairy tale drawings and insects (ladybugs, dragonflies). They had a soft bright feeling that made me spend more time with them than I usually would with work of this style. The deeper meaning I leave to others. (Sorry. I know you were waiting...!)

## HETT GALLERY

R.F.M. McInnis: oils

October 4-18

McInnis can create light and flowing posture very well with oils. Sometimes I was very tired of nudes, when they languished romantic and repetitive on some canvases. But one was quite splendidly non-romantic, non-languishing—a straightforward woman in glasses, arms crossed, gaze steady, and (incidentally) quite naked. I liked her. I also liked *Bright Day* and *Countess of Round Table*, the former for its light and the natural posture of the waiting woman, the latter for its optimistic beer-parlour veracity.

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"Patterns and Sources of Navajo Weaving" at the Provincial Museum through the month of November

Fine art posters. Limited international editions. Neon art and sculpture

**GRAPHICA**

10357-82 Ave. 432-1810

**Tomtu Roberts** (Nov 1-14) oils and drawings; **Tapestry Plus** (Nov 15-29) a group showing of weavings and fibre art from across Canada. Includes works by Birstins, Boucher, Chapnick, Costuros, Fiset, Hansen, Harris, Héon, Marois, Norrington-Christensen, Poirier-McConnell, Vermette, Keene, Yates

**HETT GALLERY**

12422 Stony Pl Rd 482-5691

**Brian Chubb** (Nov 8-22) Landscapes in oils

**HORIZON ART GALLERIES**

10114-123 St. 482-2011

**Guenter Helm** (Nov 6-22) Alberta landscapes in a variety of media; **Ted Harrison** (Nov 27-Dec 13) An exhibition of acrylics and silkscreen prints coinciding with the publication of his book *The Lost Horizon* by Merrit Publishers.

**JOHNSON GALLERY**

7711-85 St. 465-6171

**Leola Smith** (To Nov 7) Watercolours and acrylics. **Murray MacDonald, Dominique R. Colom, Edythe Marks-tad, Janet Tanasichuk and Jim Vest** (Nov 8-21) Watercolours and oils. **Joe Haire** (Nov 22-Dec 12) Oils.

**LATITUDE 53**

**Society of Artists** 9749-111 St. 434-0146.

**Latitude Collects** (To Nov 2) A showing of work from the collections of members and friends of Latitude. **Alan Brownoff** (Nov 5-16) Drawings.

**LEFEBVRE GALLERY**

10238-123 St 488-1251

**Luke Lindoe** (Nov 1-14) an exhibition of sculptures in bronze and watercolours; **Ernestine Tahedi** (Opens Nov 30)

**THE MAIN ARTORY**

10028-102 St. 423-5041

Fine art posters by **O'Keefe, Morris, Louis, Warhol and Steinberg**, plus many fine art prints and reproductions.

**MANHATTAN GALLERY**

10740 Jasper Ave. 3rd Floor. 426-0090. Featuring a fine collection of originals

and limited international editions by **Brown, Calder, Chagall, Degas, Dufy, Medina-Campeny, Miro, Toulouse-Lautrec, Warhol, Shirmer, Shizume-Holbein and Stubbs**. There will be an exhibition of works by **Holbein**, the 15th century court painter at the end of November. By appointment only.

**MARTIN GERARD GALLERY**

10416-80 Ave. 432-7480

**Peter Hide** (Nov 3-25) Recent sculpture in metal; **Wayne Davis** (Opens Nov 28) Still lifes in oils.

**MULTICULTURAL HERITAGE CENTER**

5411-51 St. Stony Plain. 963-2777

**Parkland Annual Handicraft Show** (To Nov 18); **Pottery West** (Nov 19-Dec 23) Work by professional potters

**OLIVER GALLERY 121**

10154-121 St. 488-2121

**Freida Pemberton-Smith** (Opens Nov 1)

Watercolors. The premiere exhibition of this new gallery

**OXFORD GALLERY**

10464-82 Ave. 439-6611.

**Gabor Nagy** (To Nov 8) Works on paper. **Gulisseppi Albi** (Nov 10-22) Acrylics on canvas. **Batik** (Nov 24-Dec 8) A selection of internationally recognized batik fine art.

**PETER WHYTE GALLERY**

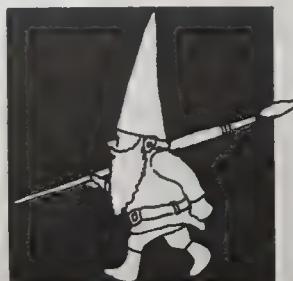
111 Bear Street, Banff, Alta

**Stephen Hutchings** (To Nov 9) Contemporary sculpture. **Marsha Stinehouse** (To Nov 9) Recent pencil drawings. **Cathy MacFarlane** (Nov 12-30) Plexiglass sculpture. **Carol Harmon** (Nov 12-30) Photography

**PROVINCIAL MUSEUM**

12845-102 Ave. 427-1730

**Arctic Images** (To Nov 3 in Feature Galleries 1 and 2) Arctic Images is an



- Fine Art Posters
- Original International Graphics
- Sculpture
- Pop Art
- Neon Art

## gnome gallery

10407 - 124 street  
edmonton, alberta, canada T5N 1P9  
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# MOVING?

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## WALTER BACHINSKI

Recent Sculpture and Drawings  
November 8 to 27

802-16 Avenue S.W., Calgary 233-2288

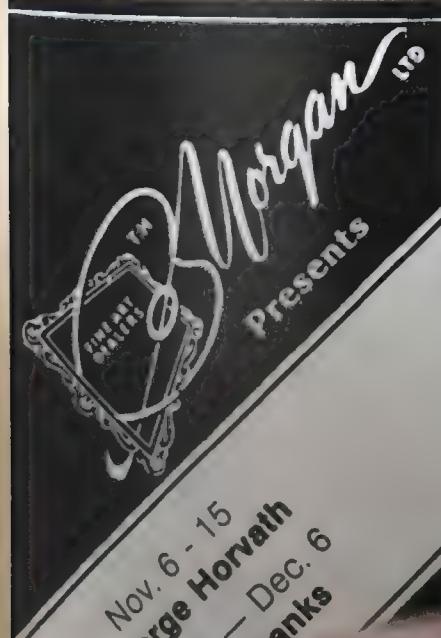
attempt to show the kind of illustration that stirred the explorer, documented his ventures, or simply captured the popular imagination, before the age of modern scientific mapping and motion picture film. Maps, prints and photographs are from the Picture Division of the Public Archives of Canada. **Hokkaido Photographic Exhibit** (To Nov 12 in the Orientation Gallery) An exhibit of 60 color photographs which shows education, industry, sports and recreation and the environment of Japan's northernmost island. **Hokkaido Children's Art Exhibit** (Opens Nov 18 in the Orientation Gallery) A selection of 50 pictures by children from the Prefecture of Hokkaido. **The Hutterite Diamond Jubilee** (Opens Nov 18 in Feature Gallery 2) An exhibition of 48 photographs by Spiteri and a selection of domestic artifacts from the collections of the Glenbow Museum, Calgary. **Patterns and Sources of Navajo Weaving** (Thru Nov in Feature Gallery 3) An exhibition of Navajo (north-eastern Arizona and part of Utah and New Mexico) textiles dating from 1850 to the present. **Symbols of Change from Territory to Province—1905** (Thru Nov in West Alcove) A small exhibit showing two "speaker chairs" and a ceremonial platform chair that was used at the inauguration ceremony on Sept 1, 1905, when Alberta was declared a province. **EXHIBITIONS—Habitat Groups; Natural History; Indians and Fur Trade; History.**

#### RICE GALLERY

Citadel Theatre, 9828-101A Ave

"Between the Lines" (To Nov 2) A collective show of diverse approaches to figurative subjects; **Henry De Jager** (Nov 18-Dec 7) watercolours. **Shoctor**

(Nov 18-Dec 7) watercolours. **Shoctor**



Grupo Piru at the Ring House Gallery

**Lobby:** work by the **Graphic Designers of Canada** (To Nov 23). **SEQUOIA GALLERY** 10020-101A Ave 428-8330 and 12504-102 Ave. 454-8421.

**RING HOUSE GALLERY** U of A Campus. Info 432-5818 or 432-5834.

**Contemporary Prints from the Federal Republic of Germany** (To Nov 2) An exhibition of prints by over 30 German artists. Circulated by the National Museums of Canada International Programme. **The Secret Garden** (To Nov 23) Ottawa artist **Jennifer Dickson**, transforms her fantasies and dreams into photographic imagery using colour and symbolism. Circulated by the NFB Still Photo Division. **Grupo Piru** (Nov 6-30) Wallhangings and neckpieces created by an artisan collective in Quito, Ecuador.

#### SEQUOIA GALLERY

10020-101A Ave 428-8330 and 12504-102 Ave. 454-8421.

Hand blown glass from **Skookum Art Glass**, porcelain by **Margo Zak**, stone-ware by **Gary and Virginia Holt** (Thru Nov).

#### SHADOWS—Walden's Lounge

10245-104 St. 420-0482

**Bonnie Scheckter** (Nov 1-8) Printmaker; **Isabella Levesque** (Nov 9-22) Landscapes; **Sylvain Voyer** (Nov 23-Dec 6).

#### STRATHCONA PLACE

10831 University Ave.

**Lynn Mallin** (Nov 9-Dec 3) Landscapes in watercolour.

#### STUDENTS' UNION ART GALLERY

U of A Campus. 432-4547

**John Will** (To Nov 2) A retrospective exhibition of this Calgary printmaker. **Fibrations** (Nov 7-24) An exhibition of contemporary fibre works by Alberta artists.

#### T. H. MORGAN

11024-127 St. 455-4950

**George Horvath** (Nov 6-15); **Brian Banks** (Nov 27-Dec 6).

#### THE BEARCLAW GALLERY

9724-111 Ave. 479-8502

**Harry O'Hanlon** (To Nov 21) Sculptures in bronze; **Martin Antoniuk** (Nov 21-Dec 5) Woodburning art and acrylics.

#### THE GALLERY

Eaton's Downtown, 10220-101 St. 3rd floor. Featured in the collection are oils, watercolours, pottery, weaving and stained glass, all by local Alberta artists.

#### TREVISAN GALLERIES

10314-104 St. 426-1208.

A selection of lithographs and etchings by **Salvador Dali, Miro, Vasarely, Lindstrom** and other European artists.

#### WALTER PHILLIPS GALLERY

Banff School of Fine Arts, Banff, Alberta. **Susan Goris** (Nov 13-29) Sculpture, painting and fibre.

#### WEST END GALLERY

12308 Jasper Ave. 488-4892

New work by gallery artists (Nov 1-15); **Grant Hillman** (Nov 17-29) representational acrylics and watercolours.

#### WILLOW CREEK GALLERY

The Inn Mall, Sherwood Park 464-0345

**Art for All** (Nov—dates unavailable at press time) Framed prints from England, **Salvador Dali** lithographs, and work by Anne Derhak, Velma Heath, Len Gibbs, Rose Leonard, Gunhild Morie, Tom Tinkler and George Tosack.



## An Art Auction

is being held on Friday, November 28, 1980 at Lister Hall, University of Alberta Campus - 87 Avenue - 116 Street. National artists and International artists will be featured:

Fred Tymeshenko  
Ricopelle  
Toni Onley  
Jackson Beardy  
Geoffrey Armstrong  
Jack Bush  
Grant Hillman  
William Kurelek  
Lemoine Fitzgerald  
Reta Cowley  
Eskimo Carvings

Calder  
Boulanger  
Dall  
Moore



222 - 88 Avenue  
432-7501



## ALBERTA BAROQUE ENSEMBLE

St. Andrew's United Church, 9915-148 St. Free.

**Music of Venice** (Sun Nov 2) 3 pm. Featuring soloists **Jonathan Bayley**, flute, and **Suzanne Dyck**, soprano.

## ALBERTA COLLEGE MUSIC CENTRE

All concerts 8 pm. Info 428-1851.

**Allegri String Quartet** from England and Edmonton's **Anore Quartet** (Mon Nov 24 in Robertson-Wesley United Church) in a program that includes the Mendelssohn Octet 10209-123 St. Tickets Alta College, Mike's, HUB Mall

**Faculty recitals:** All faculty recitals at the Provincial Museum Auditorium, 12845-102 Ave No admission charge **Rickman Lillenthal** (Mon Nov 3) flute, with **Marina Stolyar**, piano **Marina Stolyar** (Mon Nov 17) in a solo piano recital **Edmonton Wind Sinfonia** (Mon Dec 1) Dennis Prime directing

## ANDRE GAGNON

(Mon Nov 3 in the Jubilee Auditorium) 8 pm Tickets \$8, \$10, \$12 at ATO (Eaton's), Mike's, and the HUB Box Office.



Marina Stolyar, a honours graduate of the Leningrad Conservatory and a recent immigrant to Canada from the Soviet Union will give a piano recital at the Provincial Museum this month. Now a teacher at Alberta College, she has a broad classical repertoire, ranging from Bach to Chopin. For her recital this month she has chosen music by Bach, Haydn, Mozart, Beethoven, and Schubert. The recital will take place November 17 at 8 p.m. Admission is free.

## BARRY MCGUIRE

(Fri Nov 28 in SUB Theatre) 12 noon Free admission.

(Fri Nov 28 in the Jubilee) 8 pm. Tickets at HUB Mall.

## CANADIAN UKRAINIAN YOUTH ASSOC. OF EDMONTON

(Thurs-Sat, Nov 6-8 at SUB Theatre) 8:30 pm. **Steppe—Around Alberta**, a tribute to Alberta's 75th anniversary. Featuring music, dance, drama and songs in Ukrainian and English. Tickets: \$4 at HUB Mall, Ukrainian Bookstore.

## DEPT OF MUSIC, U of A

### Concerts & Special Events

All concerts take place in Convocation Hall, Old Arts Building, U of A campus. Concerts are subject to change. Info

432-3263.

**Opera Scenes** (Sat Nov 1, 8 pm) Works by Mozart, Menotti, Massenet and Rossini; **First Edmonton Youth Orchestra** (Sun Nov 2, 3 pm) Michael Massey, conductor; **Faculty Recital** (Mon Nov 3, 8 pm); **Claude Kenneson**, cello; **Ping** (Wed Nov 5, 8 pm) Alfred Fisher, director; **Canadian Stage Band Festival** (Fri Nov 7, 8 pm); **The University of Alberta String Quartet** (Mon Nov 10, 8 pm) with **Robert Strangeland**, piano; **Composers' Forum** (Fri Nov 14, 8 pm) Alfred Fisher, director; **Edmonton Youth Orchestra Concert** (Sun Nov 16, 3 pm) Michael Massey, conductor; **The University of Alberta Symphonic Wind Ensemble** (Mon Nov 17, 8 pm);

**Suzanne Dyck** (Thurs Nov 20, 5 pm soprano recital; **Students In Recital** (Fri Nov 21, 8 pm) The Art Song Interpretation Class of Professor Alexander Munn; **Faculty Recital** (Sat Nov 22, 8 pm) **Jack Wilson**, saxophone; **Maria Aikman** (Sun Nov 23, 3 pm), mezzo soprano, with **Ernesto Lejano**; **Faculty Recital** (Sun Nov 23, 8 pm) **Norman Nelson**, violin, and **Jean Scott-Hoyt**, piano; **University of Alberta Baroque Ensemble** (Mon Nov 24, 8 pm); **Don Stein** (Tues Nov 25, 8 pm) oratorio; **Yvonne Alston** (Thurs Nov 27, 5 pm) oboe; **Tim Cooper** (Thurs Nov 27, 8 pm) baritone; **The University of Alberta Concert Band** (Sun Nov 30, 3 pm) **Ernest Dalwood**, conductor

## EDMONTON JAZZ SOCIETY

**The Heath Brothers** (Wed Nov 28, the Prov. Museum) 8 pm 12845-102 Ave. Tickets at the door **Ralph Turner/John Abercrombie Duo** (Sat Dec 6 in the Prov. Museum) 7 & 9:30 pm Tickets \$8, \$6 members at Mike's

## EDMONTON OPERA ASSOCIATION

Jubilee Auditorium. 8 pm Tickets at Mike's, HUB box office and the Opera office. Info 422-7200

**Otello** (Nov 27, 29, Dec 1) By verdi Starring Met principals **Richard Cassilly** and **Gilda Cruz-Romo**

## EDMONTON RECORDER SOCIETY

(Fri Nov 28 at the SW Cultural Centre 8 pm) A meeting of the society to which everyone is welcome Bring your music stand 11507-74 Ave

## EDMONTON SYMPHONY ORCHESTRA

All concerts take place in the Jubilee Auditorium and commence at 8 pm

## Alberta College Music Centre presents

## ALLEGRI

String Quartet of England



### In Concert

Monday, Nov. 24 with Edmonton's Anore Quartet

Masterclasses Nov. 19 to 22 at Alberta College



For details contact the Music Centre 10041 101st St. Phone 428-1851

# EDMONTON OPERA

## VERDI'S MASTERPIECE

# OTELLO

with Metropolitan Stars

**RICHARD CASSILLY**

**GILDA CRUZ-ROMO**

**RYAN EDWARDS**

Edmonton Symphony Orchestra

**ANTON GUADAGNO**

Conductor

Stage Direction

**IRVING GUTTMAN**

Set Design

**DAVID L. LOVETT**



November 27-29 & December 1 - 8:00 P.M.  
Jubilee Auditorium

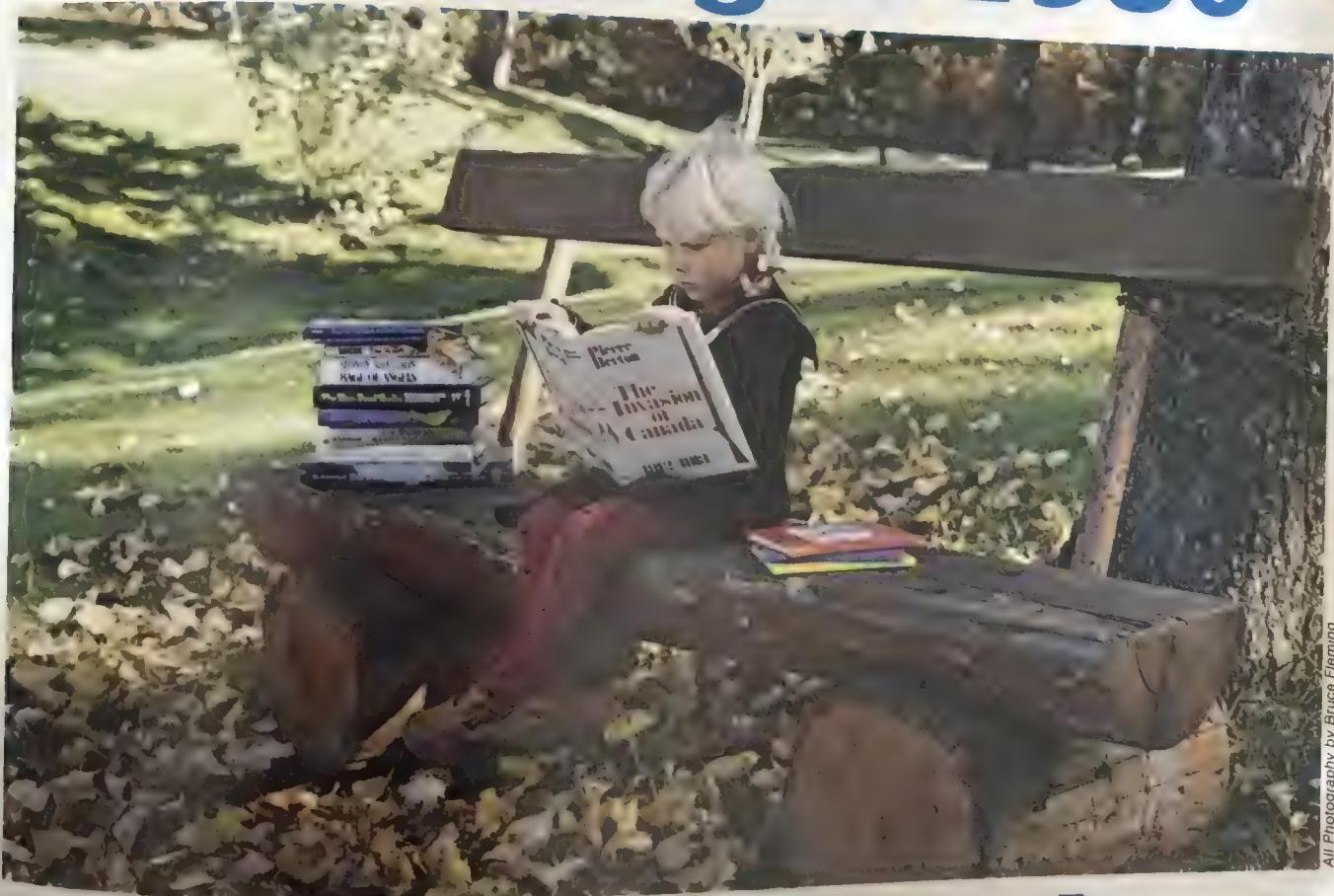
TICKETS:

Opera Office  
#503, 10102 - 101 St. 422-7200  
Mike's 10163 - 101 St. 424-8911  
HUB Ticket Office  
432-5145

# Reidmores BOOKS

## fall catalogue 1980

All Photography by Bruce Fleming



**SAVE!**  
\$4 off Pierre Berton's *The Invasion of Canada*, \$5 off Graham Greene's *Frances Mayes of Tuscany*, and many, many more! Absolutely no charges for postage and today!

**margaret atwood,  
farley mowat, the shah  
of iran, alistair maclean,  
rudy wiebe, sidney  
sheldon, hugh  
maclennan**

# Books for Adults



## AB-1

### Ways of Escape,

by Graham Greene

Graham Greene, one of the greatest writers in the English language, has produced one of his most brilliantly entertaining works this Fall. Greene has thrilled millions all over the world with books such as *The Third Man* and *The Human Factor*. Now in *Ways of Escape* we are admitted to the exciting world behind the pages of all his great novels. Already a bestseller, *Ways of Escape* is a great book by a great author.

published 1980

266 pages

hardcover

suggested list price: \$14.95

**your Reidmore price: \$9.95**



## AB-9

### Athabasca,

by Alistair MacLean

The latest novel from the pen of the world's most popular adventure writer, *Athabasca* is perhaps his best yet — and much of the action takes place in Alberta's oil sands! Exciting international intrigue, with a western Canadian setting!

published 1980

252 pages

hardcover

suggested list price: \$12.95

**your Reidmore price: \$10.95**

## AB-5

### The Invasion of Canada,

by Pierre Berton

*The Invasion of Canada*, a remarkable account of the War of 1812's first year and the events that led up to it. Pierre Berton again pulls a dusty page from our history and transforms it into an engrossing narrative that reads like a fast-paced novel.

published 1980

363 pages; 22 maps

hardcover

suggested list price: \$19.95

**your Reidmore price: \$15.95**

## AB-6

### Rage of Angels,

by Sidney Sheldon

*Rage of Angels* is the most compelling novel Sidney Sheldon, the author of *The Other Side of Midnight* and *Bloodline* has ever written. This is the story of a young woman who becomes one of America's most successful defence attorneys and of the two powerful men in her life. In *Rage of Angels*, a master storyteller takes us behind the closed doors of the courtroom and into the hearts of characters you will never forget.

published 1980

504 pages

hardcover

suggested list price: \$15.95

**your Reidmore price: \$13.95**

## AB-10

### Voices in Time,

by Hugh MacLennan

Hugh MacLennan is one of Canada's finest writers. The winner of five Governor-General's Awards, *Voices in Time* is his first novel in thirteen years. Disturbing comparisons between the Canada of the eighties and pre-World War II Germany, a masterful collection of characters and some of the finest prose to come out of this country in a long while make *Voices in Time* an engrossing and thought-provoking read.

published 1980

313 pages

hardcover

suggested list price: \$14.95

**your Reidmore price: \$12.95**

## AB-11

### The Patricks: Hockey's Royal Family,

by Eric Whitehead

Beginning with their founding of the Pacific Coast League in 1911 to the '80 Winter Olympics, the Patrick family has left an indelible mark on the Canadian hockey scene. Eric Whitehead has written a book on this colorful Crown Family of our beloved national sport. A book sure to entertain and delight hockey buffs young and old.

published 1980

288 pages

hardcover

suggested list price: \$13.95

**your Reidmore price: \$11.95**

## AB-7

### The Mad Trapper,

by Rudy Wiebe

When it all began, he was just a stranger without a name. When it ended, he was the most notorious criminal in North America. This is the story of the man known to millions as the Mad Trapper of Rat River, brought to life by award-winning Alberta novelist Rudy Wiebe, *The Mad Trapper* is certain to be one of the most exciting books you will read this year.

published 1980

189 pages

hardcover

suggested list price: \$14.95

**your Reidmore price: \$12.95**

## AB-12

### The Blue-Eyed Sheiks: The Canadian Oil Establishment,

by Peter Foster

More than ever before, oil has come to mean power, and western Canadians (Albertans in particular) have a large, and growing measure of both. Peter Foster, a senior editor with *The Financial Post*, reveals with authority the fascinating story of the realities of oil, money and power in western Canada today. A compelling look at Canada's most powerful industry.

published 1979

320 pages

hardcover

suggested list price: \$19.95

**your Reidmore price: \$14.95**

## AB-3

### The World of Farley Mowat,

by Farley Mowat

Here at last, in one volume, a big, bountiful selection of the best of Mowat, Canada's most popular author! Mowat's world ranges from the Arctic Barrens to the joyful ribaldry of *The Boat Who Wouldn't Float*. *The World of Farley Mowat* is a very special book, a pleasure to own and a joy to give.

published 1980

338 pages

hardcover

suggested list price: \$16.95

**your Reidmore price: \$14.95**

## AB-4

### From Prairie Kitchens,

by Emmie Oddi and the Saskatchewan Women's Institute *From Prairie Kitchens* is the most practical and enjoyable cookbook to come out of Western Canada in years. Easy to use, fascinating to read and reasonably priced, *From Prairie Kitchens* is a must for the kitchen shelf (and makes a terrific stocking-stuffer!).

Published 1980

151 pages, containing casseroles, ethnic cooking, pioneer and festive foods, whole grain and outdoor recipes; indexed, spiral binding

suggested list price: \$9.95

**your Reidmore price: \$8.95**

## AB-8

### Desperate Siege: The Battle of Hong Kong,

by Ted Ferguson

In *Desperate Siege*, Ted Ferguson brings home all the horror and heroism of a little-known World War II battle, the battle of Hong Kong, a bloody but valiant tribute to a brave group of Canadian fighting men.

published 1980

262 pages

hardcover

suggested list price: \$12.95

**your Reidmore price: \$10.95**



# Alberta Books

## AL-1

### Alberta/A Celebration,

by Rudy Wiebe, Harry Savage and Tom Radford

The finest record of the province of Alberta published to-date. The oil sands, the badlands, the Peace country, the Rockies, the big cities, the small towns, the ethnic groups, the festivals — they're all here and much more. Alberta/A Celebration marks Alberta's 75th anniversary with a verve and freshness that will make it a book to treasure.

published 1979

208 pages, over 120 full-colour plates  
hardcover; large format, individually boxed  
suggested list price: \$29.95

**your Reidmore price:  
\$24.95**

## AL-2

### Especially Babe,

by R. Ross Annett

When the Great Depression was at its darkest, the *Saturday Evening Post* brought out a heartening story, "It's Gotta Rain Sometime," by an unknown Alberta writer. It was the first of a series of remarkably popular tales by R. Ross Annett. Experience again the laughter and tears that helped Alberta and the world through some very hard times. Good, old-fashioned family reading.

published 1979

192 pages  
hardcover  
suggested list price: \$9.95

**your Reidmore price:  
\$8.95**



## AL-3

### Artists of Alberta,

by Suzanne Devonshire Baker

The works of 95 Alberta artists are represented in this fine book. Oils, watercolours, sculpture, weaving and wall-hangings — they are all presented here in stunning style. *Artists of Alberta* is certain to be treasured for years as a unique — and lasting — tribute to our province and the remarkable creativity of its people.

published 1980

112 pages  
hardcover; large format

**your Reidmore price: \$25.00**

## AL-4

### Gophers Don't Pay Taxes,

by Mervyn Huston

The only way best-selling Edmonton humorist Merv Huston can get away with his outrageously comments on modern society is by being a gopher. His latest book in the Dirty Thirties Gopher Days series, *Pay Taxes* pokes sharp-elbowed fun at modern politics, bilingualism, the Americans, the oil companies, the profession and anyone who calls the Prairies home.

published 1980

192 pages  
hardcover  
suggested list price: \$10.95

**your Reidmore price:  
\$9.95**

## AL-5

### It Could Have Been Worse: The Autobiography of a Pioneer,

by Peggy Holmes

Popular CBC radio personality Peggy Holmes remembers it all, the good times and the bad. She shares her early days on the rough edge of our province with us in this funny and moving collection of pioneer reminiscences.

published 1980

190 pages  
hardcover  
suggested list price: \$13.95

**your Reidmore price:  
\$11.95**

# Special Books

## LT-1

### Ways of Escape (Limited Edition),

by Graham Greene

A coup! Reidmore Poco! with authorization from Mr. Greene has produced a limited collector's edition of his memoirs. There are only 150 copies available worldwide. Each volume is hand-bound in the finest calfskin, individually boxed and stamped in gold foil. Each volume is signed by the author and numbered. *Ways of Escape (Limited Edition)* must rank as a collector's prize.

published 1980

301 pages; each copy numbered and signed by Graham Greene  
leather cover

**your Reidmore price:  
\$300.00**

Available only through Reidmore

## LT-2

### Artists of Alberta (Limited Edition),

edited by Suzanne Devonshire Baker

The special Limited Edition of *Artists of Alberta* is something beyond the ordinary. In this limited run of 750 copies, all volumes are handbound in calfskin, stamped in gold foil and numbered and signed by Suzanne Devonshire Baker. Presented in an individual slipcase, the *Artists of Alberta (Limited Edition)* is a very special book.

published 1980

112 pages, 64 full-colour plates, 31 black & white photographs  
hardcover, large format

**your Reidmore price:  
\$250.00**

Available only through Reidmore



## LT-4

### The Pentax Photo Annual 1980-81

Directly imported from Japan, the *Pentax Photo Annual 1980-1981* is a feast for the eyes. A gorgeous reminder of what can be achieved with camera, film and a dash of imagination, make this annual a camera buff's must.

published 1980

232 pages, 175 full-colour plates; 117 black & white photos  
hard cover; large format; individually boxed

**your Reidmore price:  
\$19.95**

## LT-5

### The Friendly Games: XI Commonwealth Games Official Edition

Thrill again to Graham Smith's unprecedented medal rampage in the Kinsmen Aquatic Centre — re-live Dianne Jones-Konikowski's pentathlon victory. Over two years in the making, here at last is the richly colourful book that tells the whole story in text, tables and over 500 colour photographs.

published 1980

approximately 420 pages, with over 500 colour photographs; forward by Dr. Maury Van Vliet

**your Reidmore price:  
\$19.95**

## LT-3

### Iran: Elements of Destiny,

by Roloff Beny, edited by Shahrokh Amirajomand

Recent events have transformed this massive volume into a collector's item, a lavish curiosity piece which, ironically, goes a long way towards explaining why the Iranian Revolution happened and where it may be headed. *Iran: Elements of Destiny*, a very special book indeed — and at our price, a remarkable bargain.

published 1978

391 pages, 457 full-colour plates, 39 halftones, 26 line engravings  
hardcover; large format

suggested list price: \$85.00

**your Reidmore price: \$29.95**

Tickets \$6 to \$14, available at all BASS  
ticket outlets  
**Master Series—Farhad Mechkat**  
conductor and **Nick Pulos** viola (Sat Nov 1) in a special salute to Alberta's 5th Birthday. The Shell Canada Mozart Festival—**Anton Kuerti**, conductor and pianist (Fri Nov 7). **Family Series—An Afternoon with A.A. Milne** (Sat Nov 8) Tom Rolston, conductor with **Judith LeBane** storyteller. **Master Series—Yuval Zalouk** conductor and **Claudio Arrau** pianist (Fri & Sat, Nov 14 & 15). **ESO** concert previews—informative talks by professionals in the music community. Held one hour before each **Master Series** concert. **Dr. Michael Roeder** (Fri Nov 14 in the Jubilee Assembly Room) 7 pm. Admission: \$1 adults; \$50 students.

**I AM THE WAY**  
(Tues & Thurs, Nov 11 & 13 at the Jubilee Auditorium) 8 pm. A sacred opera on the life of Christ by **Jerome Hines**, noted basso of the Metropolitan Opera Company of New York. Tickets: \$6-\$16 at all Woodwards stores. Info 423-2278.

**IRISH ROVERS**  
Tues & Wed, Nov 4 & 5 at the Jubilee Auditorium) 8 pm. Tickets at Mike's.

**JOAN McISAAC**  
(Fri & Sat, Nov 28 & 29) 8 pm. An Edmonton singer/songwriter who writes many of her own compositions. Tickets: \$4.50 adults; \$3.50 students, at Woodwards.

**MURRAY MCLAUGHLIN**  
Thurs Nov 6 (in the Jubilee) 9 pm. Tickets at Mike's, HUB Mall, ATO Eaton's.

**MUSIC—WEDNESDAY AT NOON**

All concerts in the banquet hall of McDougall United Church (101 St & Macdonald Dr) Wednesdays, 12:10 to

12:50 pm. The public is invited to bring their lunch; free admission; coffee and tea available. Info 428-1818  
**Kashim Percussion Ensemble** (Nov 5), **Key McCallister Bus** (Nov 12) french horn with piano; **Hiromi Takehashi** (Nov 19) oboe with piano, **Maurleen Crotty** (Nov 26) flute with piano.

#### PROVINCIAL MUSEUM

12845-102 Ave. 427-1730.  
**De Dannan** (Tues Nov 4 at 8 pm) Irish Celtic music. Tickets: \$7 advance at Mike's and SUB Box Office; \$8 at the door. Sponsored by the South-Side Folk Club. **Tom Jackson** (Sat Nov 8 at 8.30 pm) Tickets: \$6 at Mike's, SUB Box Office and at the door. Sponsored by the Edmonton Folk Music Festival. **Walter Leeb Entertainers** (Sun Nov 16 at 2 pm) Cultural Heritage performance. Free admission. **Marina Stolyar** (Mon Nov 17 at 8 pm) A solo piano recital featuring selections from Bach, Mozart, Beethoven, Haydn and Schubert. Free admission. **Ma Fletcher** (Sun Nov 23 at 2 pm) Improvisational sitar. Cultural Heritage performance. Free admission.

## The Listener's Palate

#### BOILER LOUNGE

Monday Night Live presents an open stage for amateur and professional musicians every Monday night from 8:30 to 12. Bring your own instruments. 10020-103 St. 429-0886.

**The Heath Brothers** (Wed Nov 26 at 8 pm) Tickets at the door. Presented by the Edmonton Jazz Society. **Superflutes** (Fri Nov 28 at 8 pm) An evening of jazz and classical music. Featuring **Jonathan Bayley** and **Ann McCutcheon**. Tickets \$5 at the Bay, Woodwards, HUB Mall. **Sukay** (Sat Nov 29 at 8 pm) Music from the Andes. Tickets at Mike's, SUB Box Office and at the door. Sponsored by the Southside Folk Club.

#### RICHARD WHITE

(Fri Nov 7 in the Centennial Library Theatre) 8:30 pm. Original music and song in the folk tradition. Tickets: \$4 at the door. Info 488-2710.

#### ROGER WHITTAKER

(Mon-Wed, Nov 17-19 at the Jubilee Auditorium) 8 pm.

#### SALUTE TO ALTA 75

(Sat Nov 1 in SUB Theatre) 8 pm. Featuring the Dutch Canadian Choir of Calgary, Klompen Dancers and the Fisher Meisjes (accordian duo). Tickets: \$6 adults; \$4 seniors, at HUB Mall and at the door.

#### SOUTHSIDE FOLK CLUB

**De Dannan** (Tues Nov 4 in the Prov.

Museum) 8 pm. Irish Celtic folk group. Tickets: \$7 advance at Mike's and HUB Mall, \$8 at the door. **Sukay** (Sat Nov 29 in the Prov. Museum) 8 pm. Music from the Andes. 12845-102 Ave. Tickets Mike's, HUB Mall, door.

#### SUNDAYS AT 3

Sponsored by the Edmonton centre of the Royal Canadian College of Organists. This is a new concept in organ recitals played on Edmonton's finest organs. These mid-afternoon concerts are intended for the entire family. Admission for the series is \$20 adults, \$12 students and seniors. Single admissions are \$5 adults, \$3 students and seniors. Children under 12 are free. **Carol Otto** (Sun Nov 9 at First Baptist Church) 3 pm. 10031-109 St.

#### SUPERFLUTES

(Fri Nov 28 in the Provincial Museum) 8 pm. **Jonathan Bayley** and **Ann McCutcheon** present an evening of jazz and classical music, with bassist **George Koller**, and **Sam Lancaster** on piano. 12845-102 Ave. Tickets: \$5 at the Bay, Woodwards, HUB Mall.

#### DANNY HOOPER'S STOCKYARD

A serious, and so far successful attempt has been made to present better country acts in a showcase setting. Long overdue in Edmonton, and worth exploring. Dining and Dance Lounge open until 2:00 am. 10635-96 St. 424-0051

#### SHADOWS

Shadows' uniformly good music policy already places the lounge adjoining Walden's restaurant in the honours category among local establishments. November lineup is as follows: **Brian**

#### FOUR SEASONS HOTEL

Still all-but-unrivaled among local inns in terms of music, the hotel has added a Saturday afternoon (1:30-4:30) trad jazz concert to the usual Darlings jazz proceedings Wednesday afternoons (4:30-7:30). Adrian Chornowol continues to provide the classiest piano stylings in town Monday through Saturday evenings in the Garden Lounge. Cheers to an organization that has placed some value in the worth of local musicians. 10235-101 St. 428-7111.

**esO**

**Musically Speaking**

**DECEMBER 10** DAVID STAHL, Conductor  
SHAUNA ROLSTON, Cello

**JANUARY 7** URI MAYER, Conductor  
NORBERT KRAFT, Guitar

**JANUARY 21** YUVAL ZALIOUK, Conductor  
MARK LUPIN, Violin

**JANUARY 28** YUVAL ZALIOUK, Conductor  
DAVID HOYT, French Horn

**FEBRUARY 4** YUVAL ZALIOUK, Conductor  
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THEATRE IN REVIEW

# A REFRESHING BREATH OF LIFE AT THE CITADEL

By MARK SCHOENBERG

A LIFE  
The Citadel Theatre  
September 24 to October 19

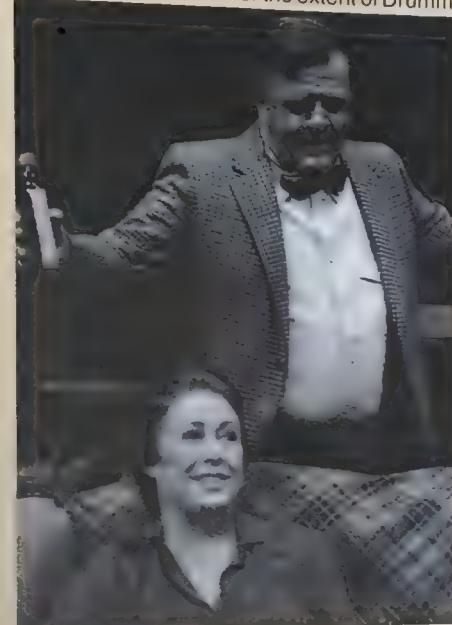
The Citadel Theatre may make it on the Great White Way after all. Its current production of Hugh Leonard's *A Life*, which headed for Broadway directly after it finished here in Edmonton, will probably win for the folks at the Citadel the international acclaim they've been chasing with such industry. *A Life* is a distinguished theatre event. It can travel anywhere with impunity.

Hugh Leonard is a writer of strength and persuasion. Canadian audiences know him for *The Au Pair Man* and *The Patrick Pearse Motel*, among others, and *D.A.*, which ran for more than two years on Broadway, and firmly established Leonard as a writer of extraordinary ability. *A Life*, Leonard's 21st play and winner of the Harvey Award as the best play of 1979 by an Irish writer, reconfirms his gifts. A peek at the wristwatch toward the end of Act I and another in the middle of Act II bear testimony to the fact that the play could use some prudent trimming but for all that, *A Life* fairly bursts with wit, irony, and insight into the human condition—all richly spun out in Leonard's brilliant prose.

The story revolves around the life and times of Irish intellectual Desmond Drumm (Roy Dotrice) who is nearing the end of 40 years servitude as a minor government official. On a fine Sunday morning he discovers he has terminal cancer. Through Drumm's memory of things past, Leonard takes us back 40 years to the time when young Desmond (Adam Redfield), the repressed son of a suicidal schoolmaster, is wooing young Mary (Lauren Thompson). She's a lithe, forward, fun-loving girl—too much so for young Drumm—who, unable to give his feelings free rein, loses her. His successor is young Lar Kearns (William Evans), a bumbling, hearty boy who will never have anything more than his rude charm can win for him. Desmond loses his precious Mary and is found by Dolly (Dana Delany), a quiet, self-effacing girl who finally and irrevocably snags him. The action spins back and forth through time playing the lives of the young foursome out against the reality of the people they grow to be. Indeed, one of the joys of *A Life* is the continuity that director Peter Coe and his actors have drawn between the youngsters and their older selves. Pat Hingle (Kearns) and Roy Dotrice, Aideen O'Kelly (Mary) and Helen Stenborg (Dorothy) are the younger four—40 years later. You never doubt it.

The performances are all worthy of the play. Hingle captures the essence of the ne'er-do-well on the dole. His openness—his simplicity—his love of his "glass" and his crude humanity are superbly contrasted with Dotrice's Drumm—a gray, correct man filled with acid wit and weary cynicism. Dotrice's triumph is that he takes this unlikeable man and

turns him into a creature we understand and care about. His performance is beautifully simple. Through the finely crafted work of the entire company, we become party to a wistful sadness. As we discover the extent of Drumm's



*A Life: a distinguished theatre event*

loss, it becomes clear that Hugh Leonard has written a play that is true and filled with humanity and that the actors are serving it well. And there's more. In Kearns and Drumm, Leonard has created the definitive short history of the Irish race: the pub crawling wastrel and the wasted man of the mind—crammed together on a tiny island—unable to control the forces that govern their lives.

There are some ironies in all of this. Peter Coe is leaving us. After all the agony surrounding his appointment as Artistic Director of the Citadel, Coe spends two fairly suspect seasons there and on the brink of departing provides us with a truly distinguished piece of work. Although he hasn't solved the physical problem of merging the present day reality with Drumm's vision of the past, Coe has directed *A Life* with care, affection and taste. He has also directed it with an endearing simplicity. And Peter Coe is leaving.

Finally, you have to read down the company list as far as the assistant stage manager before you find a Canadian associated with this production of *A Life*. It's deeply ironic that the North American premiere of an Irish play on its way to Broadway should provide Edmonton audiences with the best work they've seen at The Citadel Theatre in ten years—with nary a Canadian artist in sight or on view. □

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**THE LURE OF THE SILVER SCREEN**  
The Alberta Motion Picture Industries Association has announced that November 10-15 will be **Alberta Film and Television Week**. Highlights of the week will include the presentation of awards for excellence in various categories of production and craftsmanship; a number of seminars on aspects of film and video; and a one day trade show and craft demonstration. For more information, call 423 0709 in Edmonton, or 269 7202 in Calgary.

**...AND MORE SILVER IN THE HILLS**  
Immediately preceding film week (see above), buyers and sellers of short films will meet in Banff for the **Western Canada Film Showcase**. Concerned mainly with 16 mm educational films,

the conference is set for Nov 5-9, and will be held at the Banff Centre. Delegate fees are \$30 for the full session or \$10 per day. For more information, contact Wayne Blair at the Department of Education in Edmonton, 427 2952, or Bill Hanson at the Calgary Board of Education, 268 8554.

#### **THE PAST IS NOW WORTH MORE**

First prize for the 1980 Regional History Award sponsored by Alberta Culture has been increased to \$1000, and entries are now invited. The annual competition, now in its eighth year, recognizes the best regional history by an individual Alberta author or group and published in the calendar year 1980. Entries may take the form of personalized accounts of life in Alberta or

the history of a community or settlement. Submissions must be in the English language and not less than 25,000 words. Entrants are requested to submit two copies of each entry. Submissions for the competition must be received no later than December 31, 1980, and should be addressed to: Alberta Culture, Film and Literary Arts, 12th fl. CN Tower, 10004 104 ave., Edmonton, Alberta T5J 0K5 Attention: Regional History Award Committee.

#### **NON-FICTION WORTH MORE, TOO**

Alberta Culture is also inviting entries for the 1980 Alberta Non-Fiction Award which this year has been increased to \$1500. The competition is open to resident Alberta authors who have published works of non-fiction during the

1980 calendar year. An independent panel of judges will consider non-fiction books of 50,000 words or more in the English language. Entries should appeal to a broad readership; human nature, biography or autobiography have included **Andy Russell** for his **Adventures with Wild Animals**; **Marty for Men** for the Mountains, and most recently, **James Gray** for Boom-time. Authors, publishers or interested readers may submit titles for consideration; two copies of each entry must be received no later than Dec 31, 1980 and may be addressed to Alberta Culture, Film and Literary Arts, 12th fl. CN Tower, 10004 104 ave. Edmonton Alberta T5J 0K5.

# Tha Fee

#### **CENTRAL ALBERTA THEATRE**

All performances take place at the Elks Club in Red Deer. 342-0977. Dinner theatre—dinner 6 pm; show 8 pm; Sun dinner 4 pm; show 6 pm

**Same Time Next Year** (Nov 6-9, 13-16, 20-22) By Bernard Slade.

#### **CENTENNIAL LIBRARY THEATRE**

**Charlotte** (Thurs-Sat, Nov 13-15 in the Centennial Library Theatre) 8 pm. Touring from Toronto, a one-woman show on the life of Charlotte Bronte. Tickets \$7 adults; \$5 students and

seniors

#### **CITADEL THEATRE**

9828-101A Ave. 425-1820. Shotor Theatre: curtain 8 pm; matinee 2 pm; tickets \$7.50/\$5 Tues preview, Fri & Sun matinee/\$10 Tues, Wed, Sun/\$11 Thurs, Fri, Sat/\$15 opening night. Rice Theatre: curtain 8 pm; matinee 2 pm; tickets \$4 Tues preview, Sun matinee/\$6 Tues, Wed, Sun/\$7 Thurs, Fri, Sat/\$9 opening night

**Ballerina** (To Nov 23 in the Shotor Theatre) By Norwegian playwright Arne Skouen. Stars Anne Baxter with direction by Peter Coe and design by Lawrence Schaefer. A retired dancer lives with her autistic daughter and creates a fragile world of fantasy.

**Love in the Backseat** (Opens Nov 19 in the Rice Theatre) This new musical by the composer of **Hey Marilyn** follows courtship and love's methods and madnesses through the 40's, 50's, 60's and 70's.

**The Ant and the Grasshopper** (To

Nov 14 in Zeidler Hall) Associate Director Frank Norris directs this children's play by Rob Dearborn. Produced especially for school children in Edmonton and surrounding areas.

**Sleeping Beauty** (Opens Nov 24 in Zeidler Hall)

#### **NORTHERN LIGHT THEATRE**

In the Edmonton Art Gallery Theatre, 2 Sir Winston Churchill Square. Performances: Tues to Sun at 8 pm; matinees Fri at 12:10 pm. Tickets: Tues to Sun \$6.50/\$5; Fri and Sat \$7.50/\$6; Matinees \$4/\$3. at HUB Mall & NLT (10189-99 St). Box office 429-4392.

**Wings** (To Nov 9) Northern Light's award winning production returns prior to its National tour. Ann Casson stars as a woman piecing her world back together following a stroke. Scott Swan directs.

#### **SECOND CITY EDMONTON**

Downstairs at the Steakloft. 9974 Jasper Ave. Reservations 425-0303. Mon-Sat Dinner 6 pm; show 8 pm; tickets \$18.

Comedy revue.

#### **STAGE WEST**

At the Mayfield Inn. 10910 Mayfield Rd Box Office 483-4051. Dinner theatre 6 pm; curtain 8:30 pm. Tues through Sun Sunday brunch at 11 am, curtain 1 pm **Death Trap** (To Nov 23) A suspense thriller by Ira Levine. Stars Edward Mulhare.

#### **STUDIO THEATRE Stage '81**

Corbett Hall, U of A campus. Curtain 8 pm; dark on Sun. Tickets \$3. Box Office 432-2495.

**The Hostage** (Nov 27-Dec 6) By Brendan Behan. A lyrical and exuberant play which treats a timely situation, the taking of a young British soldier as hostage by the IRA in a rowdy Irish bar. Directed by James DeFelice

#### **THEATRE FRANCAIS D'EDMONTON**

In the auditorium of Faculté St-Jean 8406-91 St. Performance time is 8 pm Box Office 469-0829.

**Tartuffe** (Nov 7 & 8) by Molière returns by popular demand for a limited

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**Edmonton Journal**

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THEATRE NETWORK  
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10th 8 pm Box Office 423-1330.  
**Twentieth Century Jig** (To Nov 8) By  
Dennis Robinson with assistance by E.  
H. Carefoot. Directed by Andras Tahn.  
An ambitious boy climbs to the top of his  
chosen profession—showbiz—before  
the structures of his life come tumbling  
down. He retreats to the isolation of a  
forestry tower, but finds his lonely her-  
mitage destroyed by five pesky charac-  
ters, figments of his imagination.

**Sandcastles** (Sat Nov 29) By Don  
Kearns of Hemmingford, Quebec. A  
workshop of this finalist in the Clifford E.  
Lee National Playwriting Award for  
1980. The play is a look at the other side  
of *Alice in Wonderland*, and examines  
the life of story-teller Lewis Carroll and  
of the little girl for whom he spun his  
tales.

**THEATRE 3**  
10426-95 St. 426-6870. Curtain 8 pm  
matinee 2 pm; first Sat 7 pm. Tickets  
\$6.50 Tues-Thurs; \$7.50 Fri & Sat;  
\$5.50 Sun matinee and even'g perfor-  
mance; students & seniors receive \$1  
off all performances. Available at Thea-  
tre 3 and BASS outlets.

**The Lion and the Lark** (Nov 5-23) By  
Ron Chudley. Direction by Raymond  
Clarke. Stars Wanda Cannon and Ara  
Hovan with Hamish Boyd.

**WALTERDALE THEATRE ASSOC.**  
In the Walterdale Playhouse, 10322-83  
Ave 439-2845.

Tickets at all BASS outlets.

**The Lady From the Sea** (Nov 11-22)

By Henrik Ibsen. Ellida is torn from her  
secure and respectable present by the  
haunting stranger who returns from the  
past.

# THEATRE PREVIEW MAGGIE TO PIERRE AND BACK

**E**dmonton audiences will finally get a look next month at the show that has won rave reviews and standing room only audiences across the country since it opened in Toronto last February. The show is **Maggie and Pierre**. The show is **Maggie and Pierre**. written and performed by Linda Griff



Linda Griffiths as Maggie, Pierre and Henry—the journalist who saw it all

fiths and directed by Paul Thompson. According to author Griffiths, who performs all three roles in the play, it gives us a "sensitive and intelligent look" at Pierre Trudeau, "the man who promised us everything," his estranged wife Maggie, "the woman who gave freedom a bad name," and Henry, the journalist who saw it all.

After opening at Theatre Passe Muraille in Toronto, the play has enjoyed long runs and uniformly positive press in Saskatoon, Vancouver and Montreal. As well, the script of *Maggie and Pierre* has been published by Talonbooks of Vancouver.

*Maggie and Pierre* will play at SUB Theatre from December 3-14, excluding Monday Dec 8. Tickets are \$5.50, \$6.50, and \$8 at the S.U. Box Office, Mike's and ATO (Eaton's). December 3 is a preview performance, and tickets are \$1.50 off regular price. □

## SUPER FLUTES

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&  
Ann McCUTCHEON

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AND THE  
**LARK**

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Directed by Raymond Clarke

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## THEATRES AT A GLANCE

**Catalyst Theatre**  
Info: 433-1634

**Centennial Library Theatre**  
7 Sir Winston Churchill Sq. Info: 423-2331

**Citadel Theatre**  
9828-101A Ave. Box Office: 425-1820

**Jubilee Auditorium**  
114 St. & 87 Ave. Info: 427-2760

**Northern Light Theatre**  
Performances in the Edmonton Art Gallery  
2 Sir Winston Churchill Sq  
Box Office 429-3110 (10189-99 St.)

**Second City Edmonton**  
Downstairs at The Steak Loft  
9974 Jasper Ave. Box Office: 425-0303

**Stage West**  
In the Mayfield Inn, 10910 Mayfield Rd.  
Box Office: 483-4051

**Studio Theatre**  
In Corbett Hall, U of A, 112 St. & 87 Ave  
Box Office: 432-2495 (3-146 Fine Arts Bldg.)

**SUB Theatre**  
Students Union Bldg. U of A. Info: 432-4764  
Box Office: 432-5145 (HUB Mall, U of A)

**Theatre Français**  
In Faculté St-Jean, 8406-91 St  
Info: 469-0829

**Theatre Network**  
At Espace Tournesol, 11845-77 St  
Info: 423-1330

**Theatre 3**  
10426-95 St Box Office: 426-6870

**Walterdale Theatre Assoc.**  
In Walterdale Playhouse, 10322-83 Ave  
Info: 439-2845

**Workshop West**  
At Theatre 3, 10426-95 St  
Info: 436-7378

# REVIEWERS

The following mini-reviews have been compiled by Scott Knaut (S.K.), Carole Eder (C.E.), Sarah C. Smith (S.C.S.) and Jaclyn Dorsey (J.D.) The price quoted after each listing is the average cost of a meal for two, including a medium priced bottle of wine, where applicable.

**ASHOKA CURRY HOUSE (revised)**  
Ashoka has recently revised its menu and, sigh, the prices along with it. Nevertheless, two can dine very well here for a moderate price and the new additions to the menu make it well worth a visit. Order a combination of appetizers—samosas, cheese and/or vegetable pakoras—and your taste buds will thank you, if not graciously (depending on your preference for hot spices), then with more than enough flavour and warmth to compensate for even the dullest of winter days. Vegetable Biryani is an unusual and filling rice dish which includes shredded coconut, banana, mushroom (alas, canned), peas (also canned) and many other items which I have yet to account for. The bharta—spiced eggplant—is now served with a choice of chapatis or rice, and remains lip-smacking good. Shrimp curry is tasty and tender although small in portion. I suggest ordering a few items and sharing them with your companion. For an enjoyable and affordable entry into the world of East Indian cooking in Edmonton, Ashoka remains the very best. \$35. Beer and wine only. Mon.-Thur. 5 to 10:30 pm; Fri. & Sat. 5 to 11:30 pm; closed Sun. 9570-111 Ave. (471-1119)—C.E.

### LA CANTINA

Home-made dough is the secret for the success of this tiny pizzeria, located on the 95 St. "Italy" strip. Portions are generous, the crust fresh with just the right amount of crunch, and the atmosphere appropriate—the clicking of billiard balls next door, conversations of soccer and politics in the air, and a good cappuccino just a stone's throw away. Sandwiches and lasagna are equally good. My only complaint is the use of

canned mushrooms—why, when fresh ones are continually available? Pizzalor two, just under \$10. Unlicensed La Cantina also offers home delivery Sun. 12 noon to 12 midnight Fri & Sat 1179)—C.E.

### FOUR SEASONS ROOM

Beware all ye who enter, for here lies a menu which reeks of high quality and attention to detail. It may spoil you for all the emphasis is on originality and unique combinations of fresh ingredients including the garnish. True to these ideals is the delicate chilled cream of papaya soup—velvety texture and subtle taste complimented by a small garnish of finely chopped prosciutto ham. Enjoy the delicious luncheon salad of chicken, canteloupe, pineapple and kiwi fruit in a creamy yogurt dressing served in a canteloupe. The Four Seasons Room is tastefully designed in leather, with silver plate sprinkled throughout. Service is attentive and formal enough to cater to many special requests. One of the most enjoyable aspects is the fact that the menu is indeed seasonal. Four times a year the menu is revamped and injected with a host of new selections.

There is a superb wine list with an unusually large number of wines offered by the glass at lunch. The pastry wagon, offered at both lunch and dinner, is a delightful spectacle to behold. Prices are high but equalled by quality and service. Lunch Mon-Fri 11:30 to 2:30 pm; dinner Mon-Sat 5:30 to 12; Sun 5:30 to 9 Completely licensed. Lunch \$20 and up. Dinner \$60 and up. Located in the



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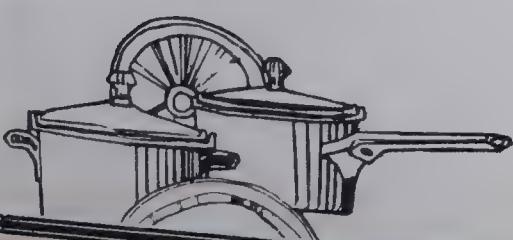
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#### THE MERRYLAND (revised)

There's a wonderful dish here called *Sang Sun Jun*—a kind of tempura of fish, shrimp and vegetables quickly, crisply cooked and hidden inside a fine, light batter like surprises hidden within the melodic name. To one who speaks no Korean, all of the names on this small restaurant's menu conjure expectations of surprise and delight, and, indeed, who would suspect that the jaunty *Be Bim Bob* names a mysteriously nut-flavoured mixture of "mountain vegetables" and rice; on my first visit to The Merryland (several years ago) my conversation with the waitress about the *Be Bim Bob* resulted in a

quick lesson on how to count in Korean, the better to speculate on how many of the "mountain" vegetables I could learn to recognize. Since then many satisfying dinner hours have been spent using the graceful *namu chokai* (pointed wooden chopsticks) to sample the wide range of dishes prepared by cook Sandy Choi. Korean food runs a gamut from items either very Chinese or Japanese in style to others quite unique (such as those still-unknown "mountain" vegetables). The atmosphere of ease, friendliness and humour created by Mrs. Choi's husband, host Moon Choi, is a perfect one in which to either try out a new addition to The Merryland's menu, or to relax with a dinner-sized *Mon Doo Kuk* (the best wonton

soup in town). Prices are moderate (the *Mon Doo Kuk* about \$5., the *Sang Sun Jun* about \$10); unlicensed. Very busy on Friday and Saturday nights, closed Sundays, hours Mon.-Sat. 11 am to 10 pm. 7006-109 St. (435-6495)—J.D.

#### OLIVER'S

Here's a veteran of Edmonton's restaurant scene. Dimly lit, with a decor that includes lots of dark wood and paintings in oil and on velvet, Oliver's once ranked among the *creme de la creme* of our city's dining establishments. The place still draws crowds, and if you choose with care an enjoyable dining experience can be yours—for the money. This is beef country and the variety of cuts fills an entire page of the menu. The meat is excellent and cooked to perfection. Chances are, if you ordered your steak medium rare and you don't like what you've got, you probably don't know what medium rare is. The chef has been cooking steaks on his charcoal grill longer than most of us have been going to restaurants. The lamb chops are thick and juicy and the ribs can stand among the best anywhere. Beware of the dishes cooked in sauces or other intricate preparations—keep it simple. Vegetables, alas, are rarely fresh, so take the foil off your baked potato and enjoy. The cheesecake is homemade and great. Dinner for two \$50. Fully licensed. Mon.-Sat. 11:30 am to 2 pm; dinner 5 to 11:30 pm; Sun. 5 to 9. 10130-117 St. (482-4888)—S.K.

#### PAGLIACCI

A brand new addition to Edmonton's restaurant row, and one that introduces the custom of tapas style dining. Tapas are appetizers, several of which can be ordered to make up an entire meal—something we've all longed to do, but

have held back for fear of incurring the wrath of both waiter and chef. Enjoy a leisurely repast—order a few dishes, sit back, relax, and keep company with one of the life-size marionettes lounging in every possible nook and cranny of the restaurant. These marionettes create an important part of the atmosphere. Colourful harlequins, bawdy wenches and a delightful mime, all in traditional garb, peer and gesture at every diner. The tapas bar itself is situated in the middle of the restaurant where patrons can watch the preparation of their meal. The emphasis is on seafood including many unique and tasty items. There are a host of choices, most very affordable, and the restaurant's hours certainly encourage late night diners to stop by for a tapas or two and a glass of wine. Lunch offers many bargains and with specials such as the chef's creation and soup and sandwich changing daily, we have variety—the magnet for repeat business. Lunch \$15 (with wine); dinner \$35. Fully licensed. Mon.-Sat. 11:30 am to 2 pm. Dinner Mon.-Wed. 5 pm to 12 am; Thurs.-Sat. 5 pm to 2 am. 10201-104 St. Revillon Building. (421-4747)—S.K.

#### RED OX INN

This restaurant is a joy to the palate. Tucked into a neighbourhood shopping centre, this small dining room is unpretentiously excellent. Surroundings are pleasant and relaxing, service is prompt and friendly. Daily specials augment a small but varied menu. Tuesdays and Fridays the Boston-style clam chowder is chockful of clams and vegetables, while the *Soup du Jour* is equally crowded on other days. The wine list is small but comprehensive, and my companion's white wine and my mineral water

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were served in freezer-chilled wine glasses—what luxury! My friend had the vegetarian supper, which was an immense bowl of vegetables cooked in pastry and white wine sauce. I partook of grilled swordfish in a white sauce with scallops (usually grilled haddock) as the centrepiece of the Seaboard Supper, but this was my lucky day. Both were delicious. Sauces are light and flavourful and resemble *cuisine minceur/nouvelle cuisine*, but the butter lavishly melting over the side vegetables hints that more richness is allowed. Desserts vary from day to day. My friend and I shared carrot cake (light and not too sweet) and cheesecake (undoubtedly the best handmade cheesecake I have ever had anywhere anytime). Our bill was just under \$25, and we were happy and replete. (I went back that same week for lunch; that's another happy story...) Lunch (without wine, with cheesecake) \$10-\$12; dinner \$25-\$30. Tues.-Fri. 11:30 am to 2 pm; 5 to 10 pm; Sat. 5 to 10 pm; Sun. 10 am to 2 pm 9420-91 St. (465-5727)—S.C.S.

#### SAVOURY

Ted Asai of The Granery has recently started his second restaurant (ad)venture, this time in Edmonton's isolated northwest. What a delightful change from the coterie of steak, lobster and pizza establishments located elsewhere in the vicinity. The restaurant is spacious and airy, adorned with plenty of plants, wood furnishings and a sprinkling of prints and paintings. Try the light and tasty Marinated Salmon appetizer, served with slivers of onions and green peppers. Or the popular Chicken Yakitori (skewers of bite-sized pieces of chicken marinated in a soya-based sauce). The Savoury's chef is

Japanese, so come prepared to sample a subtle hint of the oriental (sometimes in flavour, most likely in presentation), in entrees that range from Arctic Char Florraine to the traditional and ever-popular steak and rib combinations. The Caesar salad is good (the croutons are home-made) and the nibbler's serving of carrot and celery sticks, olives and pickles, provided while perusing the menu is a nice touch. The Savoury is also open for lunch and serves some interesting departures from the usual soup and sandwich fare. Fully licensed. Dinner for two \$35. Lunch Mon.-Fri. 11 am to 2 pm; dinner Mon.-Sat. 5 to 11 pm; Sun. & holidays 5 to 10 pm. 14927-111 Ave. 483-6894.—C.E.

#### SOUTHERN COMFORT

Genteel southern charm is the atmosphere one feels while dining at Southern Comfort. The room is airy and spacious and you can relax just by sinking into one of the big comfortable chairs. This is Edmonton's home of creole cooking, and for the most part it comes across well. Appetizers are in abundance with the Vegetables in Italian Beer Batter gaining in popularity. The Canapes Tarrare are nicely presented: spicy and indeed appetizing. The Bouillabaisse, however, I found a touch bland, and watery. Try the Chicken Rochambeau entree or the Bayou Jambalaya, burning with Creole ancestry and spice. There are two steaks on the menu, an acknowledgement of our Alberta heritage. One is served with a herb butter glaze, the other stuffed with crab and topped with bernaise. Frozen Peanut Butter Pie is fast becoming one of the restaurant's trademarks, followed closely by the deliciously rich Bananas Foster—bananas sauteed in butter, brown

sugar, banana liqueur and rum served over ice cream. There is an excellent wine list with an equally good wine bar downstairs. Thirty-five different wines are available by the glass; discuss your choice with the knowledgeable manager. Lunch and several interesting snacks are served in the wine bar. Mon.-Fri 11:30 to 2:30 pm; dinner Mon.-Sat. 5 to 11:30 pm. Brunch Sat. 12 to 2:30 pm; Sun 11 to 3. Sunday brunch is accompanied by live jazz music. Completely licenced. \$45. 10186-106 St. (423-4086)—S.K.

#### STRATHCONA GASTHAUS

This is an authentic German kitchen located on Edmonton's southside. The Gasthaus has been around for years and has a dedicated following. Daily features include at least five specials (Smoked Pork Loin, Stuffed Beef Roll, and Paprika Chicken are only a few of the offerings) served with soup, a vegetable, dumplings or potatoes, coffee or tea, and dessert. The soups, such as Beef Broth with Liver Dumplings, and thick Pea, are great and the selection changes constantly. On Saturday at least eight specials are offered including Roast Goose with Dumplings and Red Cabbage. The goose is moist with a crispy flavourful skin. The red cabbage is cooked with cloves and the dumplings are thick and tasty. If you're having one of the specials skip the accompanying dessert (vanilla pudding or fruit cocktail) and order the Apple Strudel—lots of apple filling, cinnamon and brown sugar, flaky crust and real whipped cream served on the side. I prefer it to any in town. The strudel, along with the Mocha Torte and the Black Forest Torte (both good), is made on the premises. As well as the specials there are dozens

of other items on the menu, from omelettes to Veal Cordon Bleu. The latter is the best in town served with big thick wedges of fried potatoes. Decor at the Gasthaus is very plain and basic, but the service is top notch and incredibly fast. A cultural experience. Guten appetit! Mon.-Sat. 11 am to 7:30 pm. Unlicensed. \$10-\$15. 8120-101 St. (439-2190)—S.K.

## GOOD EATS IN CALGARY

### This Month's Selection

#### SUKIYAKI HOUSE

If you are in the mood for Japanese food, head for the Sukiyaki House. The menu is extensive and while separate dishes are available, my companion and I chose a set, five course dinner Ume Course (\$12.90) which included misoshiru (a hearty reviving broth), sunomono (cucumbers in a sweet and sour dressing), tempura, large battered shrimp, green peppers and carrots deep-fried and dipped in a soya sauce Chicken Yakitori, small skewered pieces of chicken smothered in a sweet dark sauce and either sashimi or Smoked Salmon. Sashimi is raw tuna fish dipped in a hot, green mustard/soya sauce mixture. Smoked Salmon is served with onions and a tomato dressing. The climax of the meal though was sukiyaki—finely sliced beef, tofu, vegetables and noodles cooked in an aromatic broth and prepared at our table. Hot sake (\$2.50) was sipped throughout the meal. Secluded booths and low Japanese tables are available and should be requested when reservations are taken \$35. Open for lunch and dinner. 517-10th Ave. SW (262-9153)—E.C.



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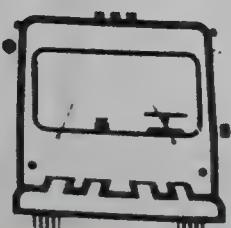
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# BOOKS

## A POD OF PICTURES, A FLOCK OF PHOTOGRAPHERS

**THE ART OF CANADIAN NATURE PHOTOGRAPHY** Edited by J.A. Kraulis, Hurtig Publishers, Edmonton. 1980. Hardcover, 128 pages. \$27.50

This book is not only a collection of nature photographs, but also of nature photographers. The editor, himself a nature photographer, profiles the experiences and equipment of the artists with a zeal that occasionally becomes repetitively enthusiastic but never becomes tedious or overly technical. Photographers will understand the implications of different format cameras or redesigning the tripod with a monopod or bipod; J.A. Kraulis does not belabour them or the rest of us with apertures, exposures, film brands, or shutter speeds. Instead we hear tidbits about charging grizzlies, elusive butterflies, and Arctic ordeals. (And this book will teach you never to oil your



Photo Vince Claerhout

camera if you're going to use it in the Arctic!)

The images are so varied that a single comment or judgement could hardly reach them all. Progressing through the photographs, one finds favourites and favourite moments; one may also be at times less than enchanted (Grizzly bear portraits, for instance, do not enthrall me, nor do the gleeful companion anecdotes of near-capture of photographers or cameras by grizzly paws. You may like it.) but

there is no doubt of the consistently high quality work nor of the care for and love of nature evoked by all of the 37 artists represented.

This is a coffee table book—you can tell by the price(!)—but it is an enjoyable one. It's not overwhelming, awe-inspiring and essential, so if you expect that, get it from the library first; but it's enjoyable and well produced and some of the photographs are more than superb. □

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# OPERA IN REVIEW MUSIC IN MOTION

By JOHN CHARLES

**SOUTH PACIFIC**  
Edmonton Opera Association  
September 25, 27 & 29

**T**hirty-one years after its Broadway opening Rodgers and Hammerstein's *South Pacific* looks remarkably healthy. Thirty-one years is a long time in American musical history if you think of the rock and hippie musicals, the nostalgia musicals and the disco musicals which have come and gone since then.

The success of *South Pacific* depends not

just on its popular score or its embracing of traditional virtues, but on its tight structure and admirable craftsmanship as a theatre piece. *South Pacific* was the first Broadway musical to have no blackouts or pauses between scenes. The book, by Hammerstein and Joshua Logan, creates a cinematic flow between dialogue and songs, and the contrasts of Navy hi-jinks,



Barbara Shuttleworth as *Ensign Nellie Forbush*: charming, but where was the bounce?

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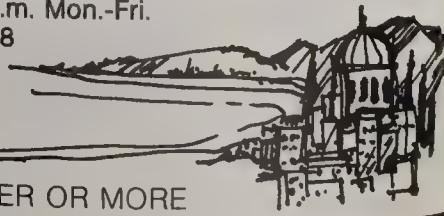
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erotic atmosphere and love stories, are effortlessly handled. It still looks good today because its creators knew what they were doing, and their desire to honestly engage our emotions strikes a chord we don't hear often enough anymore. It is free of the self-consciousness, the rag-bag eclecticism and the jaded mockery of today's musicals, which desperately want our money but don't know how to get it honestly.

The vigorously upbeat philosophy of Rodgers and Hammerstein, which makes some listeners long for the tarter, wittier songs of Rodgers and Hart, is certainly present in *South Pacific*. Bloody Mary continually sings of the importance of having a dream and of believing in a special island like *Bali Ha'i*. And this philosophy is exemplified by our heroine Nellie Forbush, whose cockeyed optimism sees only the cheerful side of life. But Nellie is ruefully aware that her attitude is uncommon, and her simplistic ideas mature during the show. The earthy pragmatism of sailors and seabees in "There is Nothing Like a Dame" also provides an effective foil for Nellie's idealism. Upbeat, yes, but we're still a long way from the smug fantasies of *The Sound of Music*.

The Edmonton Opera Association's *South Pacific* began their 1980-81 season, and was about the most authentic such production I've seen in Edmonton. No gimmicks, no ponderous rethinking, just confidence that a straight performance would bring the show to life.

The first problem with the production was the cold vastness of the Jubilee Auditorium. Even with well-controlled miking some lines were lost and the lack of any intimacy or atmosphere

was an unfortunate barrier for the audience. The other, more basic problem seems common to opera companies which attempt to do non-operatic productions—namely, understanding the style. Past EOA productions of operettas, such as *The Merry Widow* and *Die Fledermaus*, had all the lightness and charm of a fallen soufflé because the timing and style required are so different from that of the typical Verdi/Puccini melodrama.

The speed at which a musical comedy moves along is aggressively lively, and creates an exhilaration of its own which is part of the experience. Performers are more aware of the audience too; you play to them, or incorporate them into your performance in a way that's considered bad taste in opera.

Though Brian MacDonald's direction was pretty good, there was just that extra amount of time lost in crossing the stage, clearing off a chorus, beginning dialogue after a song or changing sets to slow the show's essential rhythm. Though tight by EOA standards it resulted in a first act of 105 minutes, which turned the work into a marathon.

Barbara Shuttleworth exemplified the problem. Primarily an opera singer, she looked great, sang stylishly, and had real charm. But Nellie is very bouncy, which conveys her hopefulness. Today, you need, say, a Liza Minnelli with incredible energy. Shuttleworth isn't used to conveying such energy directly, as it's not part of an operatic performance. The result was reserved and tepid. The reckless exuberance of "I'm gonna wash that man right outta my hair" was dispirited. Later scenes were better, when Nellie becomes aware of the

tragic dimension of life, but we missed the poignant sense of Nellie growing up.

Bernard Turgeon sang "Some Enchanted Evening" and "This Nearly Was Mine" with the requisite basso strength and dignity, but he lacked ardour. Emile is, after all, the ultimate Older Experienced Man, but Turgeon's scenes suggested he was headed into a marriage of convenience.

Edward Evanko as Lt. Cable acted with natural conviction and sang "Younger Than Springtime" with warmth, making him the most satisfying performer of the evening.

After 30 years of TV imitations of the raucous Navy jokes which *Mister Roberts* and *South Pacific* initiated, you'd think the routines would be exhausted. But with Allen Stewart-Coates as wily Luther Billis the horseplay was suitably bumptious, though he lacked Billis' barely suppressed manic energy.

Choosing Maureen Forrester to sing the fat, lusty native woman Bloody Mary was a coy move on EOA's part, suggesting a greater concern for box-office than for the show's integrity. Though her middle register was weak, the bottom notes were splendid and her performance professional though not entirely convincing. The audience reacted appropriately, however, finding it cute that the Great Canadian Diva could spit and smoke a cigar, and rose to her every gesture.

The chorus had the right blend of really good voices and ordinary voices to give the appropriate realistic, not-too-disciplined sound this show needs. Boris Brott and the Edmonton Symphony Orchestra made a totally positive contribution □

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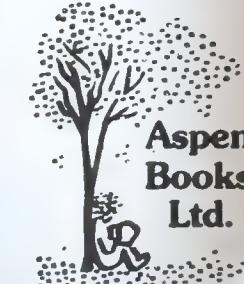
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A MATTER OF OPINION

# FILM-WARS, ROUND TWO

Were those statements science or fiction?

Wherein are presented some thoughtful opinions arising out of past articles and/or living artfully in Alberta. Readers are invited to address this space with their concerns, but for the sake of space, we must reserve the right to edit all submissions.

Re: Mr. Stephen Scobie's comments on *The Shining* in your September INTERFACE.

Mr. Scobie, who employs a rather despairing style à la Stanley Kauffman, has decided to form a judgement of a film which he has not seen. Instead he has decided to shatter all conventions and go on hearsay and dismiss the canon of a director, whom talents as diverse as Nicholas Roeg and Harlan Ellison have saluted, because it appears to be "cold, pretentious, unscary and confused."

If one were to apply the same logic Scobie uses to review a film he hasn't seen to judging people one has not met, but has heard a lot about... well, one could assume an individual, like Mr. Scobie, for example, is one of those neurotic, fuzzy-brained intellectuals who talk loudly in theatre queues and suffer from a creative malaise that prevents them from finishing that novel that sits in the closet gathering dust.

Lee S. Hill  
Ottawa

I have just finished reading the first Calgary edition of INTERFACE and have enjoyed much of it. There is only one complaint that I have.

Your movie reviewer/critic is the most pompous, arrogant, puerile, anserine writer it has ever been my displeasure to encounter.

It does not bother me that he pans a film which has been universally acclaimed as superior to its predecessor; if the film did not entertain him, that is how he should report it.

What bothers me is that he makes sweeping statements without ever backing himself up with examples.

He speaks about the "laughable statements to the effect that the 'characters' are now more fully developed. Oh sure. On a scale from zero to ten, the depth of characterization has progressed from 0.1 to 0.2."

Where are the examples to back this up? Surely he cannot be speaking of Luke Skywalker. This character is shown to

have become more aware of his identity through the use of his muscles and his brain. He is more aware of responsibility, and the emotional need to be true to his friends. Concepts like loyalty, responsibility and self-awareness are not trivial. Substantial progress in these areas is not moving from 0.1 to 0.2.

Your reviewer refers to the pleasant hokum of the Jedi without realizing that the Jedi were consciously modeled on the Samurai and the philosophy that Lucas hints at is somewhat more than "pleasant hokum." Ask any sensei of an Oriental martial art. What better mythological underpinning could one hope for, for such a series of films as Lucas has planned? Since when are honour, integrity and other high ideals "pleasant hokum?"

About Empire not making the jump from "bland limitations of Star Wars to the full imaginative range of the new structure"—how does it fail? Why does it fail?

Either your reviewer does not know or he is not going to tell. (A sure sign of critical incompetence.)

Sheldon A. Wiebe  
Calgary

The Star Wars mythos affects the public much the way J.R.R. Tolkien did a few years back: either you give yourself to it fully, or you are forced to regard it as

brightly-coloured gibberish. Stephen Scobie clearly falls into the latter group.

Is *The Empire Strikes Back* "about the same" as *Star Wars*? Yes, even as Act II of *Hamlet* is "about the same" as Act I. The plot moves forward, problems set out in the first part are either solved, possibly opening up new problems, or they are not solved, meaning we (and the characters) will have to deal with them later on. The characters are further developed. Oh yes they are, even if it is only "from 0.1 to 0.2"; in a work of this projected length, that much progress may be all that is needed within one segment.

The tree grows, the branches spread, the characters do develop—Mr. Scobie makes the mistake of many critics in assuming that the characters are the human beings, their personalities revealed largely through dialogue. In these movies, dialogue acts the way Robert Altman uses it; it is only a part of the total scene. Sometimes we need to hear the words, but often we don't. Humans have been deliberately de-emphasized; that is, machines and landscapes are treated as characters, given equal weight with "real people." Thus, we have C3PO, a human who is mostly machine, or R2D2, a machine who is very human, or even Yoda, who is really a machine (a puppet), but functions as a human and is, indeed,

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INTERFACE 45

the most charming "person" in the cast. Even the Millennium Falcon has her character developed.

Mr. Scobie saw *Star Wars* as "great fun, a slick adventure-story...in which... good always won." It had no "depth" or "imaginative range." Now he is surprised to find that the story goes on, that the "pleasant hokum" is really "profound philosophy." All I can say is that he didn't watch the first film too closely. Think of all those unanswered questions. What hap-

pened to Darth Vader? Who, or what, is the emperor? What were the "clone wars"? And who won them, anyway? We get partial answers in *The Empire Strikes Back*, but as I say, they more often than not raise a whole raft of new questions.

The most important element in these films, unlike most movies these days, is plot, the story with a beginning, a middle and an end. We have the beginning and a bit of the middle of this, the grandest project in cinema history, and we will have to

wait and see how it turns out. Personally, I feel much trepidation: I've seen too much science-fiction take off in a blaze of ideas and great promise, only to skid back to earth in a hasty, patchwork ending: it may end thus with the vision of George Lucas. At the same time, I can scarce contain my impatience till the next installment comes to a theatre near me.

J. Pasnak  
Edmonton



Hands up those who think that Han Solo is showing depth of characterization here. Those who don't, please submit a critical essay by the final bell...

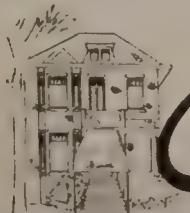
**Stephen Scobie replies:** My blasphemy in not "giving myself fully" to *The Empire Strikes Back* has drawn the expected howls of rage from the devotees, those to whom George Lucas has come to seem the next best thing to William Shakespeare, and those who cannot, in the neat phrase of the British film quarterly *Sight and Sound*, distinguish between meaningful relationships and comic-strip juxtapositions. Mr. Wiebe is especially amazed that I don't regard Luke Skywalker as a profound character; Mr. Pasnak, more sensibly realizing that he can't get away with that nonsense, offers the robots, the puppets, the machines.

Mr. Wiebe also confuses reviewing and criticism. If I were writing a 20-page academic essay, I could, in great and tedious detail, analyse all the reasons why *The Empire Strikes Back* is such a clichéd, trivial, superficial movie. In a 250-word review, there is little room to do more than make assertions, in as pointed and entertaining a manner as possible. I agree that "concepts like loyalty, responsibility and self-awareness are not trivial," but the treatment of them may be—and in this case is.

Meanwhile, over in the camp of the other offended God, Mr. Hill is outraged that I should form an opinion of *The Shin-*

ing without having seen it. Mr. Hill misses the point of what was intended to be a humourous column: I wasn't reviewing the film at all, I was reviewing my own reasons for not going to see it. Mr. Hill seems to think that a reviewer should always agree with established authority: if "talents as diverse as Nicholas Roeg and Harlan Ellison have saluted" King Kubrick, how dare I do otherwise? My comments on Kubrick's career (about which I know a great deal) were about the work, not the man; Mr. Hill's comments about me (about whom he knows nothing) are personal and offensive. □

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FILM

# BEADWORK AND BOOMSTANDS

Racial memory at 24 frames per second

By BILL PASNAK

**T**he Director fixed me with a level gaze. "What Would You Give to See It Again?" he said.

My brain raced. I haven't seen it once yet, I thought, and he wants me to pay for a second showing? But it was only a misunderstanding—the title of the film is *What Would You Give to See It Again?*, a half-hour docu-drama about the Awasis educational program and about the cultural plight of the Alberta native people.

Before we go further, I have to say that I have not seen the film. What I saw a month ago was a slash print, which stands in relation to the finished film as my first scribbled notes on yellow copy paper do to what you are reading now. There was mostly no audio, and the print was badly marked and scratched. Knowing how defensive I feel about work in progress, I thought it was remarkably generous of Director Jorge Montesi and Producer Brent Spiess to show me anything at all.

What I saw was both heartening and discouraging.

The Awasis Program society, the executive producer of the film, was formed about eight years ago to provide a school environment in which native students can develop a positive self image and some knowledge of their past. It began as a kindergarten program with the help of the Edmonton Public School Board, and now extends up to grade three. Inasmuch as the film is about Awasis, it is heartening.

The discouragement comes when Montesi takes us to the other side of the situation, and shows us why there must be such a program and what a small begin-

ning it is against such a deep and far reaching problem. Intercut with scenes of school are dramatic sequences showing the way life often is for native people.

Set against such a background of poverty, drunkenness, broken homelife, poor education and despair, the Awasis Program seems like a desperate clutch at the last remaining shreds of native culture and self-respect. One shot that sticks in my mind is of a child in the school sharing out bits of pemmican from a tupperware box while the teacher tells how it used to be. Is this stubborn memory what native culture is? Or is it perhaps a necessary placeholder until native people can somehow adapt to the chaotic changes of the 20th Century? I don't know.

In any case, the program and the film are signs of life, indications that some positive effort is being made to help the children who must grow up in two cultures.

By now, if all has gone according to schedule, *What Would You Give to See It Again?* has been released. When we talked last month, Producer Spiess was optimistic that the film would find a market abroad as well as at home; Europe, Japan and Australia seemed to him likely areas where the film might sell. Perhaps it will be so, and if it earns this success, then congratulations are due to the filmmakers. But whether the film is any good or not, it bears a message which deserves to be heard much closer to home than Japan.

So, I hope somebody gives something to see it again. In Alberta. □



The Awasis Program hopes to teach these children their ancestral culture; being in a movie taught them not to be camera-shy.



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THEATRICAL MAKE-UP

# POTS OF COLOUR, WISPS OF HAIR

The astonishing work  
of the make-up artist

By SARAH C. SMITH

**W**hen we see Luke Skywalker lose his hand to Darth Vader's lightsabre in *The Empire Strikes Back*, none of us would ever assume that Mark Hamill will appear in his next beach-blanket role one-handed. That, and many other grisly and dramatic moments, are brought to us through the magic of make-up. Equally, when we see an actor on stage playing an old man, and we know we saw him just last month as a young one, we accept as part of the theatre art the deception of make-up that aged him so quickly.

But who are the magicians who bring us these changes? Most often these days in theatre and on film they are the make-up artists whose career is to master the techniques of personal illusion, the making of living mask, the changing of an actor to a character.





*The face is a page to write upon for film and stage make-up artist Jenny Diment, seen here on the set of War Story, a National Film Board production due to be released in early 1981. Photo Leah Main.*

"For an actor to feel even vaguely convincing in the part he has to look the part," says Roy Dotrice, the actor who brought *Brief Lives* to the Citadel last year and with it the monumental make-up which, with three hours of work, transformed him into an old man. "Make-up for any character is a preparation for the life you're going to lead on stage. The last image in the mirror is the one you carry with you."

There was a time when all stage actors were responsible for their own make-up as part of their professional duties and in addition, depended on make-up to change them from one drastically different character to another in their lengthy tours with repertory companies. "I was in repertory for 12 years," says Dotrice, "and I played one leading role per week—over 500 different leading roles in all." In these circumstances, without a make-up specialist, players naturally developed a repertoire of make-up tactics.

But now, in North America most theatres of moderate size and more consider a make-up specialist an integral part of their production staff. In Edmonton and Calgary I spoke to some of the make-up artists who work with theatres, operas and in television and film, to create the visual aspects of the characters.

Jenny Diment has been doing make-up in Edmonton for 17 years, and for 14 of those has owned her own make-up consulting service, contracting services to the opera companies, the CBC, and to

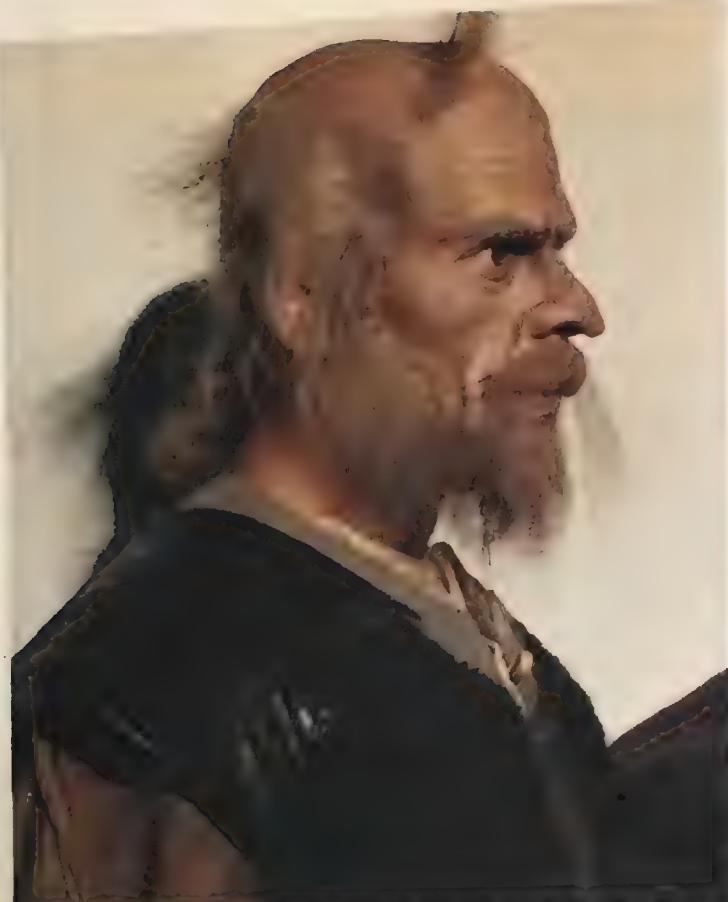
various films and other projects. She has taught make-up at drama schools and at NAIT. Jenny is a sweet-tempered, genial woman with a reputation for having a constant supply of peppermints, tissues, shirt studs and safety pins in her make-up kit. When she speaks of her work she emphasizes the actors, and does not focus on the immense technical knowledge she and her staff of four possess.

"I admire actors because they give us so much pleasure. I have operated my business on the basis that we are the last ones to touch the talent before they go out there, and any one who upsets them just before they have to perform should be taken out and shot. I say that what we do is 90% psychology, 10% make-up."

In that case, Jenny must be a master psychologist, because the 10% make-up she does certainly is amazing. Recently on the set of *War Story*, a National Film Board production currently in progress, Jenny had the task of making a perfectly healthy extra look like he had received major head injuries in a mine accident. She made the transformation in under 15 minutes, with enough veracity to make even the hard-hearted shiver.

"When I do the opera, I supervise the make-up of everyone, and serve as an objective third eye for the principals who prefer to do their own. They can be very different—from someone like Jerome Hines [principal with the Metropolitan Opera in New York] who carries his own extensive make-up kit to others who say, 'I am singer, you are make-up.'"

*Roy Dotrice portrays John Aubrey in *Brief Lives*, last year's award-winning Citadel production. A monumental, three hour transformation turned Dotrice into the semblance of a decrepit old man. Dotrice himself did the make-up, after initial consultation with a make-up designer in London.*



Twenty-three year old actor Ron Dreiger is transformed into an aquiline older self by make-up artist Gail Myrick.

Gail Myrick, who has been involved in theatre, television and film make-up in Calgary for six years, says, "It's important that the actor is comfortable with what you're doing. It's important to work with the actor—what their mental image is of the character they're playing. If they feel self-conscious about their hair or the beard you've created then their mind is not on their characters. I always let them watch, so they can see it taking shape. I don't think it should ever be a surprise. In professional theatre I try to teach the actor to do his own. It helps them to get in character to do their own make-up. When there is a heavy fantasy or period or prosthetic make-up I do more."

Gail started in theatre as an actress, doing mainly character roles, but eventually decided "that what I really wanted to do was make faces." "Because I have been an actress I know the mental process they're going through. They can't have their minds on whether their beard will fall off. It's very important to put an actor in a performing state of mind. Sometimes I've had to do 20 people, 30 people in one evening, but I can't appear to be rushed. Everybody has to feel they're the only one."

What is the attraction that the work has for her? "I like creating illusions. It's almost like performing tricks. For example, with a certain formula, you can create an illusion of three-dimensions that really isn't there. I like the most bizarre and advanced make-up possible. When I'm asked to do difficult things I'm in my element—a challenge."

What turns you on about the make-up



André Lortie as Benoit the drunken landlord in *La Bohème*—not ruined by drink, merely marked by make-up. Make-up is by Jenny Diment.

business, I asked John Cox, Calgary make-up consultant and owner of About Face make-up service. "The reaction to the result," he said

I asked the same question to Jamie Brown, a specialist in film make-up who used his Olds, Alberta studio as a base for work which spans the continent. It's creating—the challenge to have something as believable as possible," was his response. Brown studied with House of Westmore in Hollywood and began his career 17 years ago, but it was not until eight years ago that he began to work entirely in film, when "movies started coming back to Canada again."

"As in any other business, one has to acquire a reputation," he says. "I do primarily straight make-up, but over the years I have been going from straight make-up to special effects make-up—prosthetics, burns, twisted bodies—generally the unreal of the whole thing."

The art of make-up is very different on stage and on the screen. On stage, the task is to amplify the features of the character so that they project beyond the proscenium, while in film the face itself will be amplified to fill a giant screen, so the make-up must augment and change the face in the most subtle way imaginable.

"You can't successfully connect the two even though they're closely associated," says Brown, "because they use a different material and an entirely different prospect. It's difficult mentally to switch from one medium to another." Brown prefers to work only in one medium, while Diment and Co., Cox, and Myrick all range between the media.

"It's difficult to transfer from theatre to television," says Myrick. "In some ways you can get away with a lot more in theatre. You can use illusion a lot more. In television and film you have to use actual three-dimensional pieces. In film you have to be very careful, because the camera will get to within three to five inches. So if you can see it that close with the naked eye, the big screen will blow it up. And while the eye will make concessions and accept a lot, the camera doesn't accept it. The camera doesn't make concessions."

But no matter what the medium, stage or screen, television or film, while techniques differ widely, the general method of developing the make-up design is the same—arriving at a consensus through consultation between all creative parties to the process.

"They send me a script and I read it," says Brown. "Then there will be a production meeting and I'll discuss with the director what his ideas are, what he would like to see, and he'll ask me how I see it. It's mainly up to the director, but under normal conditions the actor's concern is how to look the part, so they'll do anything to assist us. It's a matter of coming up with a logical look for the person."

"I help create a character," says Myrick, "working with the actor, the director, the designer. They have a vision of the actor as a character and then it's my job to visually help the actor to create that in his face. They give me the concept—the designer may give me a drawing—and then I make sketches and work with the

(continued on p. 52)

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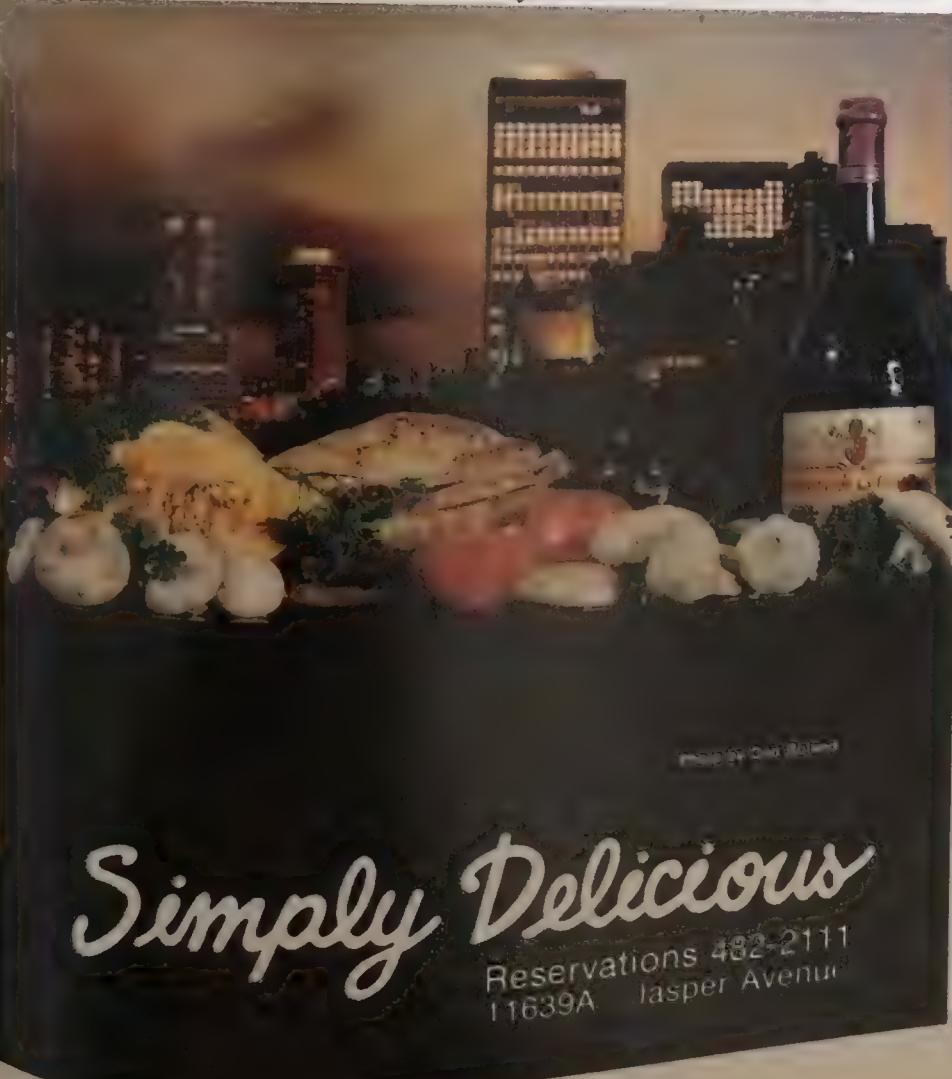
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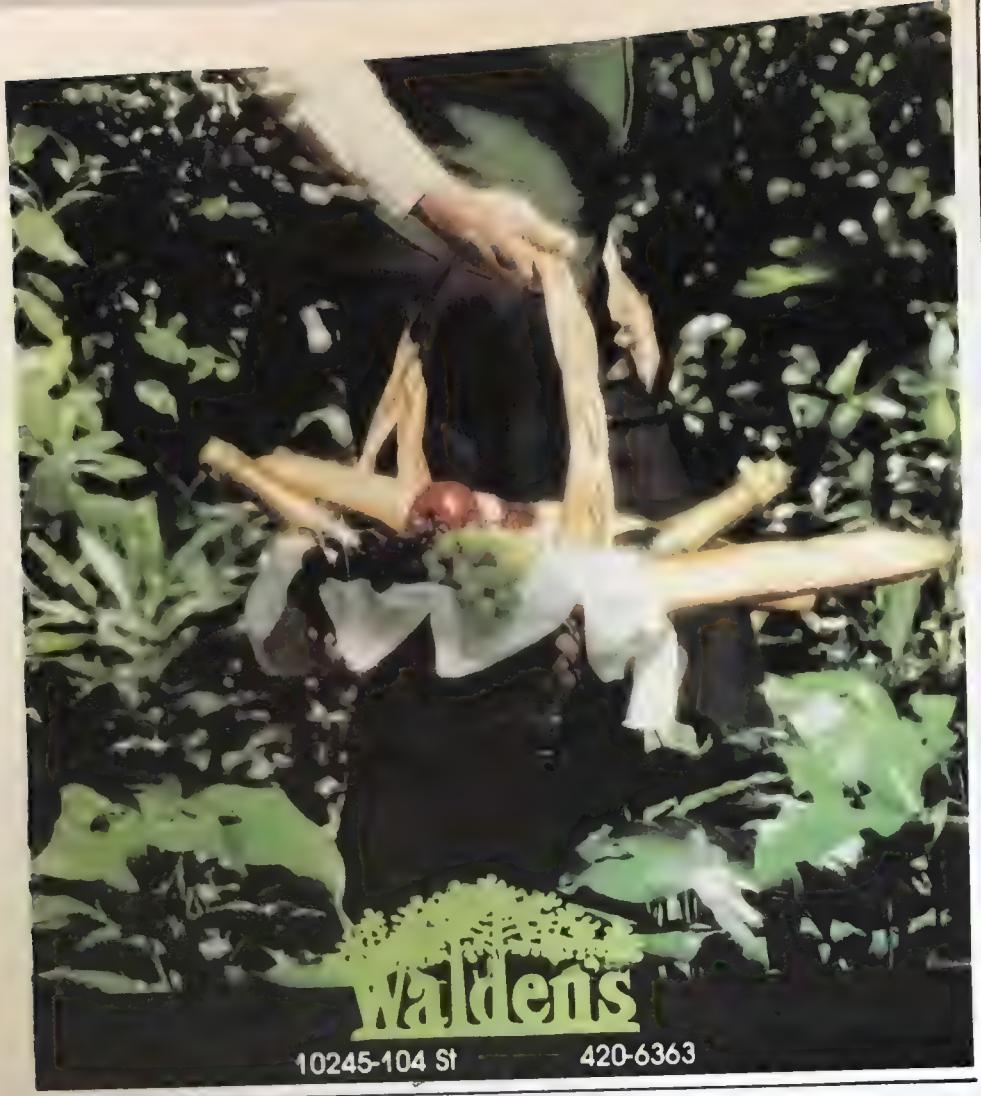
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actor. How does he use his face? I find the facial gestures the actor will use on stage and the make-up follows the line of those gestures in order that it will look real. Then it is approved by the director."

The face is of course not the only part of the body that has to change to create the character. Roy Dotrice, who created his own make-up for the role of John Aubrey in *Brief Lives*, with the help of a make-up consultant in London who created the prostheses, talked about the favourite make-up of all those he has done. "This was Caliban in *The Tempest*. I played him as black. I came out naked except for a breechcloth, and I used three coats of body make-up. The last one had a shine to it. Then of course there were the boils and warts and clumps of hair—that one took me four hours to put on."

For the *Brief Lives* make-up, his brown hair was completely covered with a bald pate complete with wispy white hair, and even his hands were changed with time-consuming accuracy from the hands of an actor in the prime of life to those of an old man, gnarled and heavily-veined.

The proper colour, texture and amount of hair make a big impact on the make-up illusion. Donna Bis of Edmonton specializes in hairpieces and wigs. She majored in scenic painting in theatre school, but couldn't find a painting job when she got out, so became a hairdresser. Paradoxically, this retreat from theatre led her right back into it, but as a hairdresser instead, and soon she was studying in Ottawa with wigmaker Donna Glidden. Bis worked at the Citadel in Edmonton before striking out on her own as a freelancer earlier this year, and has worked in television as well.

"Our job is to consult with the director, actor and designer, and try to please them all—which is impossible!" she says. "I do an incredible amount of moustaches, hairpieces, toupees—they add to what the actor is trying to create. A wig or hair piece can prove really important in character roles. And we can make just as good a quality wig here in Edmonton as any place else."

All the wigs she makes are of human hair, knotted hair by hair to fine silk mesh. The hair comes from Europe or the Orient via England. Donna uses several different colours of hair blended to give a natural colour balance. (If you look at your own hair, you'll see that you don't have one solid colour of hair, but a few different shades. Only dyed hair disobeys this rule.) She is adamant about pleasing the actor who must wear the hair piece.

"How in the world can you let an actor go on stage if they hate their hair or their costume? If they don't feel comfortable they can't give a good performance. If they say they hate their hair I change it. We're all there to assist an actor to perform. Jenny (Diment) has taught me that nothing is too much. If they need it, they get it."

"I never thought in my whole life that I'd (continued on p. 61)

*Interface*  
SPECIAL FASHION FEATURE

# ALOOK AT YOURSELF...

Photography by Amy Nasser  
Text by Dayle Soroka

Fashions & Accessories: June's House of Fashion  
Make-up artist: Julie Neuman  
Cosmetics: Sur Visage at June's  
Hair: Kevin Lang of Jerome Alexander  
Models: Cover Girl Agency  
Footwear: Mayfair Shoes



The mask attracts, and then, with a droop of the wrist, reveals.  
Left: a striking statement in banana jersey with embroidered sequins on sheer stitched chiffon and gold braid edging.  
Make-up blended to complement gold and bronze tones.  
Right: the shimmering mystery of an all over sequined gown on georgette, with make-up to highlight in chianti and plum tones.

Look how you look. Others do and there's more ritual, mystery and pleasure in each piece of clothing as it's created, found and worn than we're really conscious of.

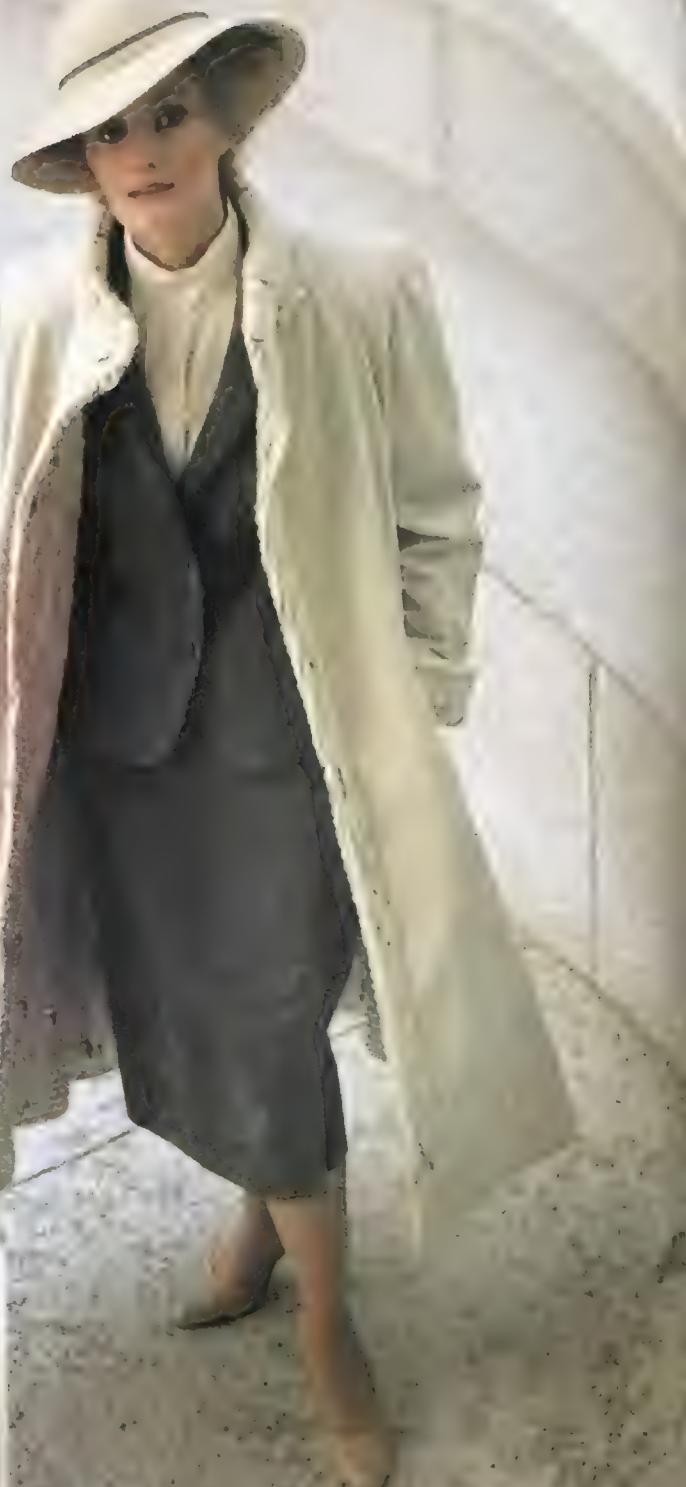


*Aloofness and vulnerability combine here in classic lace and exotically plumed and sequined masks.*

*Left: patterned lace bordered with a glitter of rhinestones and make-up in sultry tones of grey.*

*Right: Guipure lace jacket over a crepe de chine dress. Make-up here in earth tones highlighted in bronze.*

Form, fashion and human behaviour have been constant in confounding and complementing the appearance of individuals since clothing as a simple matter of survival stopped being an issue.



Fashions may flicker and fade, but the cool, classic look endures forever.

Above: coat in ultrasuede with textured wool knit lining over an ultrasuede suit and silk blouse, complete with ribbon trimmed felt hat.

Left: an all wool topper over a blended check suit and poly crepe de chine blouse. The classic touch is complete with a hat in felt with



What we wear still fulfills that basic function—along with such essential and sensual treats as eating and loving—yet we've always looked to clothing for the exotic and the eccentric as well as the practical.

Classic lines that whisper of the lulls of power.  
Top left: a wool and cashmere coat piped in burgundy over a pure wool blazer suit set off by a blouse with muted stripes.

Accessories include this elegant felt hat and a bag in leather and suede.

Bottom right: a wool and mohair coat over a pure wool crepe suit, with braided trim jacket and pleated skirt—all set off by a silk jacquard blouse and felt hat.





Fashion is a search for a malleable, transferrable beauty. Cloth has colour and texture, but no shape. A dressed dropped to the floor is only a puddle of colour, but worn it becomes a sculpture. It is we who provide the form, the physical presence, the aura of self which, through the use of cloth and imagination, zippers, thread, buttons and thought, fashion seeks to ornament and interpret.



*Inclined to elegance and sophisticated relaxation, these outfits offer just a hint of intrigue.*  
Top left: printed, quilted silk jacket with a wool crepe skirt and rich silk crêpe de chine blouse.  
Bottom right: beaded satin jacket over a sequined chiffon blouse and velvet pants.



*Exquisitely attuned in this alluring  
dress of fine lace with embroidered sparkles  
of rhinestones and sequins.*

What makes the process so absorbing for designers and, above all, for wearers, is that this aura of self goes beyond the physical realities of the length of a leg or the curve of a hip. It encompasses the whole range of movement, thought and mood. And whatever that is, good fashion will express it clearly. And of course, tastefully.



Distinguished elegance for that luminous moment. This wool pleated dress is topped with a wool and mohair chopper length coat and felt hat. Photographed at The Citadel Theatre.

All fashions available at June's. □

# MAKE-UP

(continued from p.52)

make wigs—but it happened and I do it well. People say how can you do it, but every job has something about it. I never had any patience, and I still don't with everything, but with this, I have no choice but to be calm, to take my time and concentrate. I love the research, the period designs. I don't want to make wigs for people on the street—everything I've done is period work."

Whether they speak about it at great length or not, all of the people I spoke with have worked hard and long developing their skills as make-up specialists, masters of the process of illusion. "It's a hard job," says Jamie Brown. "It takes a lot of work and concentration, and you have to have the kind of personality where you can get along with everyone. Big stars have been in the film business for a long time—they're very film-wise and know what's happening all around them—and you have to be on a level with them. When someone asks me if I would train them, I give them the name of a good make-up book and tell them to go through it from page one and do everything in it, take pictures of everything they do, then come back to me in six months. I haven't had anyone come back!" The field is changing so quickly that the make-up artist is always learning. "I'm still working on it," says Brown, "and every day I learn something new." "I've trained everywhere there's training to be had," says John Cox, "in Rome, London and New York, since high school in 1947. I'm leaving next week for another course in London and in Amsterdam." Myrick trained extensively in the United States, and Donna Bis received a Canada Council grant for her wigmaking courses in Ottawa.

Advancements are always being made in the make-up field, and during their work these artists have seen a great deal of change. Some of the changes they have made themselves, developing new techniques and products to fit particular needs. But these personal changes come in a context of widespread technical and stylistic advancement. John Cox, who has done stage, screen, photographic and other make-up, says, "The main change has been in the light. Lighting conditions have improved. And of course, product has changed and improved considerably. The new products are easier to work with." Roy Dotrice also sees a change in the basic casting procedures. "Now we have much more type-casting. Now most [stage] directors don't like heavy make-up. There's a great change of attitude among directors. These days, if you're over 25, forget playing Hamlet. It's not a bad thing, but I think it's the influence of film on the stage." Jamie Brown talks about technical changes in the film industry. "There are differences in techniques and lighting, and also in the quality of the

film itself—it's more sharp, more clear and more accurate. We are continually improving and testing the materials."

"Products available now are far superior in chemical composition to what they were 10-20 years ago," says Gail Myrick. "A whole range of plastics are available for film and television which are not detectable on the skin. Because of advancements in lighting, stages are better lit so make-up has to be done with more refinement and clarity. Theatre houses aren't as big either. And the general public is so used to seeing wonderful make-up and special effects that it makes it hard on theatre people—to have to match movie magic, live."

After all the changes, the magic is still the same. To transform, with common material, the common individual into the fantastic, the ordinary face into the extraordinary character, is the same challenge. And for every *Star Wars* graduate looking for special effects thrills even in a small budget theatre, there is a child who still becomes round-eyed with wonder at the antics of a maladjusted lion, or an adult willing to suspend disbelief in order to be moved deeply by a "brief life." And as long as we long for that magic, we will need the magicians to make it—the trained artists who create for us the personal illusion of characters and bring them to life for us with skill, charm and finesse. □

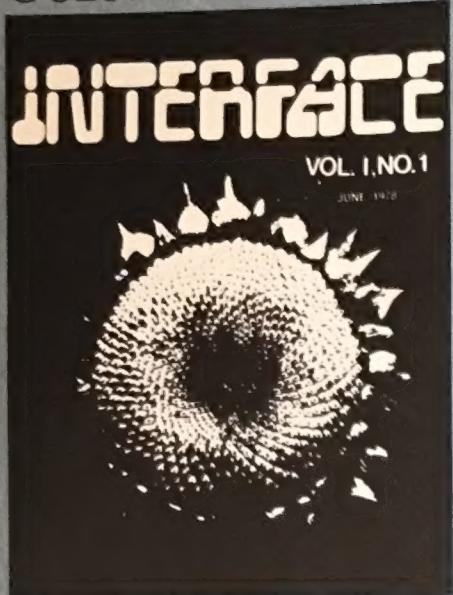


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## GUESTROOM



# THE LAST WORD IS REALLY YOURS

By ERNST EDER

You wouldn't believe it, looking at these pages now. INTERFACE started as a single, folded, photocopied sheet that we gave away, mailed out free and left in piles on bookstore counters. The first press run was 500 copies.

Now, we print 60,000 copies in two editions each month, which we wholesale in Edmonton, Calgary and Vancouver. We have a full time staff of 13, a branch office in Calgary, and three computer terminals for various specialized jobs.

This happened in slightly less than three years. During that time, as you may imagine, we have sometimes felt like Jack, who watered a bean and got his nose bumped by the beanstalk shooting up.

But our growth has surprised others, too. When we began, we encountered our fair share of doubt, scepticism, and outright disbelief in the publishing and advertising trades. One person termed us "children playing at magazines."

If that was so, it seems a lot of others wanted to play, too. We have some of the best writers, artists and photographers in the area contributing regularly to our pages, and we seem to be drawing advertisers as well; after a long struggle we have even managed to attract national advertising, which is a mark of a certain respectability in the media.

So what, you might ask, is going on? Where did this explosive growth come from, and where is it going in the future?

I'm convinced that INTERFACE has taken off not so much because of our energy, as because of the energy around us. When we started it seemed that there were dozens and hundreds of groups of people, each working in its own pocket, only aware in a cloudy way of what others were doing. The time was ripe to build some bridges, to bring some of the groups into contact with each other, to catalyze some interactions and some reactions.

It was our hope then (and it still is) to broaden the concept of "Art," so that it could be more than something framed and exhibited at a gallery, or something seen from the tenth row of a theatre. We hoped that "Art" could become a living, breathing way of life here for more than a few pioneers.

Aren't we all artists, in our lives if not in paint or verse or dance?

The response has been an overwhelming "YES!"

But were does all this lead? It leads, we hope, to some more of the same, and some unforeseen changes as well. This fall we began a Calgary edition which has its own listings of events and shows, and its own locally relevant reviews and previews in the centre CALGARY THIS MONTH section. In the next two years, we hope to see INTERFACE grow some more, until it stretches from Winnipeg to Victoria, with an edition for every major city in the four western provinces.

Ambitious? Well, why not? The artistic community in the west is as vigorous as it is anywhere, and by reflecting that vigour and spreading its influence, we feel we can do a service to everyone who lives here.

To continue as we have begun, of course, we must keep several things in view: we must keep our readers interested in our pages, and we must keep advertisers interested in our readers. We must also, in a quiet way, keep our eye out for anyone courageous enough to invest some money in us, since like most magazines we suffer from a chronic starvation for cash.

These are questions of journalism, and questions of business too; the two seem inextricably linked. Some readers have objected to what they perceive as the commercialization of INTERFACE, but it is true that ads pay the rent, and also true, to the chagrin of our editorial staff, that many people read the ads as much as they read the copy.

In any case, our balance here at INTERFACE will never be over 50/50. That means for every page of ads, we can give a page of information or opinion. Most other magazines have a much higher proportion of advertising copy.

But central to our future is the need to hold your attention. We hope to do this, not through mass hypnosis, the way television seems to work, but through responding to your thoughts and needs and experiences.

And that's why, whether we wish them or not, there must be unforeseen changes. Because we won't stop growing until you do. And we don't see any sign of that. □

Ernst Eder is the founder and publisher of INTERFACE.

# Variety?

Our November Menu has it All!

## Flors D'oeuvres

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★ Eddie Money

★ Roger Whittaker      ★ Irish Rovers

(Calgary)

(Calgary)

## Entrées

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Theatre 3

★ Ballerina

Shoctor Theatre

★ Lady from the Sea      ★ Anna on Brahms

Walterdale

Theatre

Edmonton Symphony Orchestra

★ Love in the Backseat      ★ Heritage Ballet

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